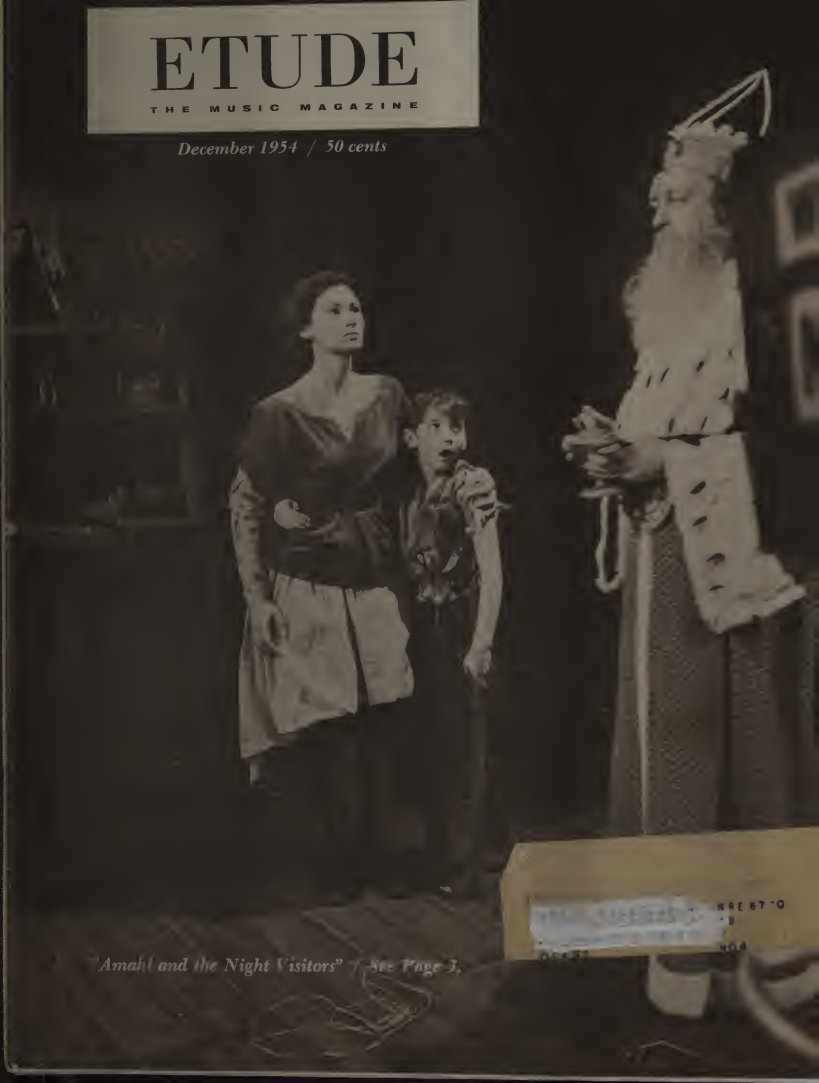
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LETTERS

TO THE EDITOR

"Piano Recitals of Tomorrow"

Sir: I have been reading the articles on "Recitals of Tomorrow" (March 1954) and heartily agree with the facts stated. In fact a recital was already planned in which the pupils were in use their music, not because they were unable to memorize their numbers, but due to the fact that I wished them to spend more time on sight reading, ear training and chord drill. I am not against memorizing as I think some of it is a good thing for their own learning. But to spend most of a year's time learning one number for a contest or what have you hinders pupils from doing a lot of things that would aid in making better musicians out of them at any age.

Throughout the year one week was set aside for sight reading and ear training only. Also some reading was done at each lesson. This took away from memorizing time but the pupils seemed to play with more understanding and progressed faster. With two pianos in my studio they can also play together which gives them a source of enjoyment.

Parents also appreciated the procedure as they could see a definite improvement in their children. One or two had mentioned the fact that *Aunt Jemima* could not be played without a struggle.

Let's all help our pupils to "see" and "hear" their music more clearly. Then they can make it more interesting to their listeners.

Robert T. Benford
Nebraska

Articles

Sir: Two articles in the [August 1954] ETUDE show up an outstanding difference in our approaches to music education at this writing. "How Important is Music?" shows an understanding of conditions under which we teach in America. "Teacher - Roundtable" with its emphasis on Solfeggio emphasizes the European approach which seems to assume that every piano student will become a professional musician.

Very few parents want their children to become professional musicians and probably rightly so since Mr. Petrillo says he cannot get them more than a minimum standard of living as professionals. But all parents want their children to enjoy the enriching influence of music.

Probably music educators should work out an approach that will lay a groundwork of musical understanding similar to the way in which reading and writing are taught. No school teaches all children to read and write as if they were going to be professional journalists and writers, yet the few that do make their living from writing might profit from a study of semantics in their early years. The comparison with the European professional approach seems obvious. We seem to need some common sense in lifting music education into every day life and activities.

Frank Friedrich
Ohio

"A Judge's Dilemma"

Sir: As I renew my subscription and have the ETUDE sent to me of my students for next year I wish to tell you that the fine article by Dr. Maier (April 1954) made me realize more than ever just how indispensable this wonderful magazine is to a teacher.

This article was timely. Probably thousands of teachers in the United States are preparing students for the National Piano Playing Auditions, and there comes a time in preparation when teacher and student both need a lift—they wonder what can I do now to improve the program to be played.

I paused on Dr. Maier's editorial, read every word over and over and found that I agreed on all points—so as students came for lessons we went over the points made by Dr. Maier together and started testing: (1) Could we play without our eyes glued to the keyboard? (2) Could we play chord groups isolated or in groups with confidence and calm—especially those found in compositions we were using, etc., right down the line.

In brief, only the ones whom I considered "prepared" were able to do all of these things and to them I set the task of interpretation from standpoint of character of the composer, composer and era. We have something to talk about—a certain standard we are trying to reach as set up, or should I say held up, by Dr. Maier. We have a fresh new viewpoint and I hope that all teachers who read "A Judge's Dilemma" received as much inspiration and as much tangible help as I did.

Lura Soderstrom
California

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THE WORLD OF *Music*

The Concertgebouw Orchestra of Holland, under the direction of its regular conductor Eduard van Beinum, and with Rafael Kubelik taking over some of the conducting, has been making the first American tour Opening in New Haven on October 12, it is scheduled to give 43 concerts in 42 cities before the close of the tour on December 3. The orchestra's personnel was given a reception following the opening concert by the members of the New York Philharmonic-Symphony

The National Association of Schools of Music will hold its thirtieth annual meeting at Los Angeles, December 29-31 The president of the Association is Harrison Keller of the New England Conservatory of Music. An interesting feature of the program will be a demonstration of television techniques.

The New York City Opera Company following its fall season at the City Center, made a tour of a number of leading cities of the East and Midwest during the month of November The tour opened on November 1 in Worcester Massachusetts, with a performance of "La Boheme" In addition to this opera, thirteen other operatic works were presented, including this season's newly restaged "Tales of Hoffmann."

Roy Harris' new orchestral work, "Symphonic Epigram," based on the letters CBS, and written in honor of the 25th year of the New York Philharmonic-Symphony broadcasts on CBS radio, was played on the program of Sunday November 14 conducted by Dimitri Mitropoulos. The work is dedicated to the Columbia Broadcasting System "in gratitude for its distinguished services to the American people."

Robert Casadesus, distinguished French pianist appeared as soloist with the New York Philharmonic Symphony Orchestra on October 21 in a special program honoring his 20th anniversary as soloist with the orchestra with which he made his American début under Hans Lange Casadesus' appearance as soloist with the Orchestra has become an annual event.

Rafael Kubelik, Czech-born orchestra conductor has been appointed musical director of the Covent Garden (London) Opera Company Mr Kubelik will begin his duties in October 1955. The company has been without a musical director since 1951. Mr Kubelik was formerly conductor of the Chicago Symphony Orchestra.

Mrs. Herbert Witherspoon, who since 1935 has been actively associated with the Metropolitan Opera Guild and more recently as director has resigned to enter the field of opera theatre and lecture management in Denver During Mrs. Witherspoon's association with the Guild its membership increased to 60,000.

Alexander Greichaninoff, noted Russian composer for a number of years resident in New York City was honored on October 25 on the occasion of his 90th birthday by a concert of his music presented in Town Hall. Featured on the program were three groups of vocal works sung by Maria Kurenko and the Trio No 2 played by the Maurice-Gimpel-Silva Trio.

The Eighth Annual Mid-West National Band Clinic will be held in Chicago, December 14-18. A number of outstanding bands will be in attendance including the Cass Technical High School Band of Detroit the United States Air Force Band the Greensboro North Carolina, Senior High School Band the Band of the Royal Canadian Air Force Training Command and others Dr Edwin Franko Goldman, noted bandmaster will be a guest conductor and also a guest speaker

(Continued on Page 8)

"AMAHL AND THE NIGHT VISITORS"

MILLIONS of television viewers witnessed musical history in the making on Christmas Eve 1951 when Gian-Carlo Menotti's opera "Amahl and the Night Visitors" was given its premiere telecast by the National Broadcasting Company as a presentation of the NBC Television Opera Theatre. The opera had been commissioned by NBC, the first operatic work ever to be commissioned especially for television. It proved to be an immediate sensational success and it has been repeated at each Christmas season ever since It will be given this year on December 19

The opera tells the story of the Three Wise Men on their way to Bethlehem to adore the Christ child and their meeting with a 10 year old crippled boy and his mother The opera unfolds the story of the boy's miraculous cure The production this year will again have Rosemary Kuhlmann as the mother and Bill Melvin as *Amahl*

ETUDE is privileged to present on its cover this month a scene from this famous television opera, this through the courtesy of the National Broadcasting Company. The photographer of the excellent shot used as a cover subject is Fred Hermanski.



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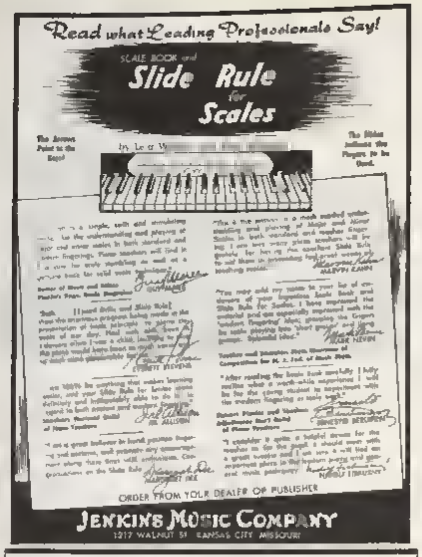
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Musical Oddities

By NICOLAS SLONIMSKY

MADAME ROSINE STOLTZ, the French opera star, had a morbid addiction to high-sounding titles. She signed her name "Rosine, Duchesse de Lesignano, Princesse de Bassano de Godoy et de la Paix, baronne et comtesse de Ketschendorf, née marquise d'Altavilla, Stoltz."

Not all of these titles were justified. She was not born a marquise, her parents were humble janitors of a Paris house. Her real name was Victoire Noël. She made her first appearance as Mlle. Tersaux and later as Heloise Stoltz, which was a variation of her mother's maiden name Stoll.

She acquired the title of Duchess by her marriage to the Duke of Lesignano. She described herself as a Baroness because the Baron d'Ketschendorf gave her a castle in Germany. And at one time she was married to Godoy de la Paix, who bore the title of Count Bassano.

The admiration that she enjoyed at the height of her successes was fantastic. The Emperor Don Pedro of Brazil was one of her royal admirers. She made four tours in Brazil and her fee each time was 400,000 francs, a house and a carriage. At her farewell appearance, the Brazilian Emperor ordered the road from her house to the theater in Rio de Janeiro to be covered with flowers, so that her carriage proceeded literally upon a bed of roses.

If contemporary reports are to be believed, her singing exercised a hypnotic influence. Strong men were seized with uncontrollable emotion at the sound of her voice. A Portuguese colonel, a giant with a black beard, famed for his swashbuckling in combat, collapsed at her concert in Lisbon.

Rosine Stoltz was a great power at the Paris Opera in the middle of the nineteenth century. It was said that she did not let another prima donna sing any of her favorite roles. The situation reached the dimensions of a public scandal, and she was compelled to resign from the Opera as a result. She protested against the accusation in a letter to the press, in which she incidentally revealed a considerable polemical capacity. Her ambition to be known as a writer as well as an artist reached a ludicrous climax when she published, as Princesse de Lesignano, a volume entitled "Constitution of all Civilized Countries." The book was in reality written for her by well-known authority on constitutional systems.

Rosine Stoltz outlived her glory. She died at the age of eighty-eight in 1903. During her last years of life, she frequently spoke of a spacious mausoleum that she had built for herself in Nice. But at her death no such mausoleum was found. She was buried in Paris, a few survivors of her era followed her to her final resting place. The Paris Opera Society assigned a sum of money for the preservation of the grave of Rosine Stoltz in perpetuity.

•

IN THE JACOB RESTAURANT in Leipzig, an Hauptstrasse No. 4, there is maintained a Schumann corner, marked with a plaque "In this corner sat Robert Schumann in company of Davidsbündler every night from 1833 to 1840."

The Davidsbündler were the members of the Society of David, the most secret society that ever ever formed, for it existed only in Schumann's imagination and its members were appointed only known to themselves. Schumann decided to form the Society as a youth of nineteen, and noted in his diary: "From now on I am going to give more beautiful and more appropriate names to my friends. I shall change Wieck to Maestro Raro and Clara to Cäa. Two new persons will enter my diary. They are Florestan and Eusebius." Florestan and Eusebius are, of course, the two titles of Schumann's own being. Among other members there was F. Meritis (Felix Mendelssohn). Not only did Schumann use the name of the Society of David as a title in his music, but he introduced its imaginary members into his reviews, which were often in the form of a colloquy. In this persistence of an adolescent fancy lies the key to the entire character of Schumann, the most personal composer of the romantic era.

As a youth of twenty-two, Schumann wrote about himself in the third person singular. "Without attempting to draw limits to human greatness, I would not place Schumann among quite ordinary people. His personal peculiarities set him apart from the crowd. His temperament is melancholy. His sense of artistic imagination resides in his sentiment rather than in contemplation, and he is, therefore, more subjective than objective in his judgment and in his work. His imagination is vivid, but it is not spontaneous and requires an external stimulus. He lacks genius, for the stresses of life are alien to him and he prefers the world of silent fantasy. He lives a pure and holy life; he has loved nobly divinely. He also knows that he is liked by women. The earth is to him not a garden of pleasure but a sacred temple of nature. He is religious without religion. He loves mankind and is not afraid of fate."

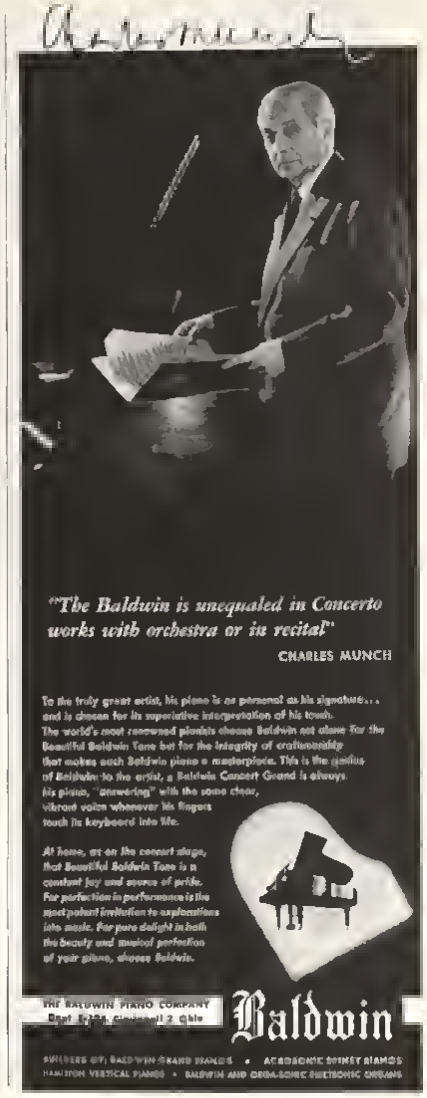
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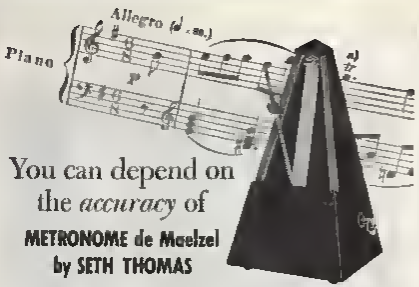
DURING the golden age of opera, the greatest ambition of every operatic soprano was to be called *prima donna assoluta*—absolute first lady. Such an absolute prima donna was Ezelka Gerster. When she was to sing Susanna in Mozart's "Marriage of Figaro" in Chicago in 1878, she became ill, and Marie Rose was called in to replace her. Minnie Hauk, the American star, was to sing the rôle of the page, *Cherubino*. There were two dressing rooms, on the right and on the left ends of the stage alike in every respect except that the one on the right had been the room usually occupied by the absolute prima donna, Gerster. Minnie Hauk decided to make a bid for this room, and sent her maid at 3 o'clock in the afternoon on the day of the performance to place her dresses in it. At 4 o'clock Marie Rose sent her maid on the same mission. Ignoring the rival occupant's priority, the resourceful maid removed Minnie Hauk's things to the dressing room on the other side, and established occupation of the room on behalf of Marie Rose.

At 5:30 an agent of Minnie Hauk arrived in the theater. Finding that her dresses were removed from the room of the absolute prima donna, he replaced them, and put Marie Rose's dresses in the other room. To make this arrangement final, he had the room padlocked. At 6:00 Marie Rose arrived for the performance. Undeterred by the padlock, she called a locksmith, opened the door, removed Minnie Hauk's dresses once more, and took personal possession of the disputed room. At 6:30 Minnie Hauk arrived. Furious that she was outwitted, she refused to appear on the stage and returned to her hotel. It took a lot of diplomacy on the part of the management, coupled with threats of legal action, to persuade Minnie Hauk to sing. The feud finally subsided when Ezelka Gerster recovered. Her claim to the room was not disputed by either Marie Rose or Minnie Hauk.

An Interesting autobiographical sketch was found among Schumann's papers, and published for the first time in 1942. "Strong inclination towards music from the earliest years. A kindly teacher whose own playing was only mediocre. I had no lessons in composition until my twentieth year. But matted to write early. Also attempted poetry. In 1830 I played piano daily, six to seven hours. Weakness in the right hand. That period coincided with the first appearance of Chopin as a composer; this revelation stirred me deeply. In 1831 I finally began taking regular lessons in composition with Heinrich Dorn, a most acute-minded and clever person. At that time my first works appeared in print, but they were too trifling and too rhapsodic to make any fuss about. Only the Toccata and Intermezzo Op. 4 might be recognized as an earnest endeavor. In three years I also wrote a symphony, a juvenile work performed in Schneeberg but not published. It was complete up to the last movement. Already as a boy I had great facility in playing at sight but of course without perfection or precision."

Rabelais has a line in his *Les Propos des Buveurs*: "Chantons, buvons, un motet entonnons" (Let's sing, let's drink, let's intone a motet). This is one of the earliest uses of the word Motet in general literature. The etymological connection with "mot" (word) seems to be indicated by context.





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BOOKSHELF

By DALE ANDERSON

***The Music of Ralph Vaughan Williams* by Frank Howes**

Mr Howes states in his preface to this important book, "It is neither biographical, nor critical, but is wholly expository." Many biographies of composers deal with the intimate private lives of the composer and tell little of that which performers, conductors and record fans desire to know.

While Vaughan Williams* is distinctly British, has long musical training was partly continental. Born at Down Ampney in Gloucestershire, England, in 1872, the son of a clergyman, his general educational work was done at Charterhouse School in London (1887-90). He then went for two years to the Royal College of Music in London, returning to Cambridge for another year to secure the degree of B. Mus. After much experience as a choral conductor and as an organist in London, he went for a time to the Akademie der Künste in Berlin (1896) where he studied under Max Bruch. Later he studied under Maurice Ravel in Paris. Vaughan Williams was then three years older than Ravel, but he recognized the brilliant orchestral technic of the younger composer. In 1901, after six years' intensive training in music, he received the degree of D Mus. at Cambridge.

With this solid preparation he joined the Folk Song Society in 1904 and explored the beauty of the songs of Norfolk as did Cecil Sharp in those of Somerset.**

One might say that since the beginning of musical composition composers have felt free to adapt the humble folk tunes of other days to their work. Once at Granada, Manuel de Falla told your reviewer that he had employed the irresistible folk melodies of Andalusia many times. He then arranged to have a trio of blind musicians (a mandolinist and a guitarist) come to the writer's hotel (Washington Irving) at 10 P.M. They played until four A.M. It was an unforgettable musical orgy.

Vaughan Williams, however, soon began to evolve his own original, musical melodies. In 1907 he brought out his own "Toward the Unknown Region," and in 1910 his "The Sea Symphony," both of these magnificent choral works with settings of texts by Walt Whitman.

The English people soon discovered that these were works of a great and real new master. The news of Vaughan Williams' distinctive genius, and understanding of the human needs of the great public spread throughout the world. The richness of his mind and the perfection of his technique in composition was universally recognized until many critics have come to believe that he is the greatest of modern British composers. His long list of compositions range from six symphonies, tasked with the best modern works, to a large number of choral works of distinctive interest. (Have you heard his "Fit a Tudor Song?" It is a stimulating experience.) He has written music for the stage including two operas (one comic) many stirring songs, and also quite a list of musical settings for moving pictures. Frank Howes' new book discusses these works with a keen analytical pen and ready readability.

Oxford University Press $6.00

***A Realistic Approach to Piano Playing* by George Woodhouse**

The late George Woodhouse of London, one of the distinguished British pupils and exponents of Theodora Leschetitzky, his for years been held in high regard for his work in the field of piano playing in London. His recent death came as a blow to many American followers.

Mr Woodhouse was gifted with a very graphic way of expressing his ideas upon piano performance and piano teaching. The author makes all of his ideas very lucid and easily grasped. Such a book is often as good as a score of lessons.

Augener, Ltd Price $1.25

Music of the Ancient Near East by *Claire C. J Palin*

Dr Froelich Rainey, of the University of Pennsylvania, in his introduction to Claire Palin's notable book on "Music of the Ancient Near East" writes:

"Claire Palin in this book on the antiquity of music instruments, makes a strong claim for the origin of some of our most familiar instruments in the ancient Semitic world of the Near East. I suppose that most of us, remembering Homer and the Greek singers think of the harp and the flute as characteristically Greek in the heroic epoch of the late Bronze Age. But, for those who have seen the famed collection of treasures from the royal tombs at Ur of the Chaldees, now in the University Museum, and in the British Museum, there can be no doubt that these instruments, in sophisticated forms, were already a part of everyday life at the very dawn of civilized living nearly fifteen hundred years before the fall of Troy."

The next time the reader is in Philadelphia, it will pay him to visit the University of Pennsylvania, if only to view the famous harp dating from 2500 B.C., which was supposed to belong to Queen Shubad, who closed her eyes over forty four centuries ago. The head of the harp is shaped like a bearded cow probably a European bison or aurochs.

The author follows his introduction with chapters upon Mesopotamia (the genesis of Semitic culture) Egypt, Palestine Arabia, Assyria, Abyssinia. While the chief appeal of the book is to the archeologist, there is much of cultural value which will interest the general reader.

Philosophical Press, Inc $3.00

European Composers Today *Compiled and Edited by David Ewen*

This biographical dictionary of European composers living in Europe or passed on, who have composed works since 1900, has been excellently done by a competent writer. It also includes many European-born composers who have in later years made their home permanently in the U. S. A. The work supplements in many ways previous musical autobiographical dictionaries with more recently uncovered facts. Many of the composers listed who here now passed on are looked upon as immortals: Charpentier, Debussy, Dukas, Fauré, d'Indy, Ravel, Saint-Saëns, R. Strauss, Mascagni, Montemezzi, Puccini, Respighi, Sinding, Glazunov, Prokofieff, Scriabin, Albeniz, Granados. How many of the others will survive the test of time and be looked upon as masters in 2054 is anybody's guess. Just what will happen to the "isms" composers is also conjectural. The atonalists (Satie), the atonalists (Berg and Wellesz), the neoclassicists (Alessandro), the synthesists (Prat), the tritonists (Pratt) the twelvetonists (Webern and Berg)—all have branded themselves with definite theories. Certainly the impressionists with Debussy and Ravel seem to be already on the permanent list. Mahler, whom Mr Ewen classes as an honorary member of the neo-baroque school, seems to appear on programs less and less as the years pass by, while we hear more and more of Sibelius, Debussy, Enescu, Albeniz, Purcell Saint-Saëns, Rachmaninoff, Fauré, Vaughan Williams, Respighi, Malhaud and Honegger as well as the group of classical and romantic composers from Scarlatti to MacDowell.

The H. W. Wilson Co $4.00

Nineteenth Century Piano Music *by Kathleen Dale*
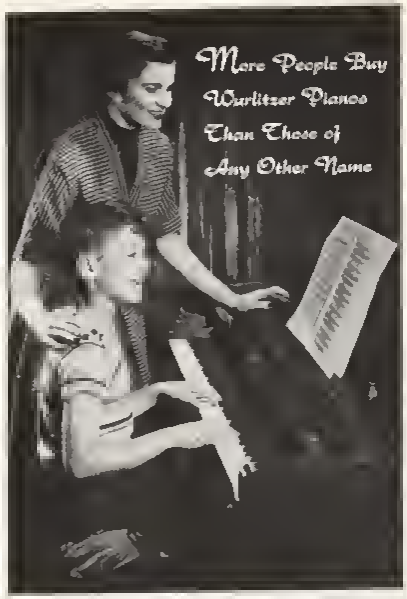
This excellent critical search light into the best known piano compositions of the last century cannot fail to be a very valuable help to the music teacher and the advanced student. The book is a well balanced sound, engaging discussion of the things that are really essential. Your reviewer recommends this work very enthusiastically. The work is very highly endorsed by the eminent English pianist, Dame Myra Hess. It will prove a very practical study aid in both students and teachers.

Attention of the Oxford University Press, famed for its careful editing should be called to the Numeric *nod* on page 43 relating to Weber's Opus 1 which states "This Opuscule written in 1998. Weber's only piano composition in the 'severe' style . . ." Weber died in 1826. Another phrase "A most useful guide to *anyone* wanting to enlarge *their* musical experience," might have been more grammatically expressed "to anyone seeking a larger musical experience." Funny how fly specks always stand out.

Oxford University Press $3.40

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ETUDE—DECEMBER 1954



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WORLD OF MUSIC

(Continued from Page 3)

Marian Anderson, Philadelphia born world famous Negro contralto, has accepted a contract with the Metropolitan Opera Association to sing the rôle of *Ulrica* in Verdi's "Masked Ball" during the current season in New York City This will mark Miss Anderson's debut with the "Met" as well as her first appearance in any operatic stage. The opera will be conducted by Dimitri Mitropoulos, also making his first appearance with the Metropolitan Opera.

The Symphony of the Air, conducted by Charles Munch and the Schola Cantorum, directed by Hugh Ross, provided the musical program for the United Nations Day celebration on October 24, marking the ninth annual observance of U. N. Day The Symphony of the Air made up of members of the former NBC Symphony Orchestra also presented its first formal concert on October 27 in Carnegie Hall, This event was unique in that the orchestra played without a conductor In keeping with a decision by the members not to invite any permanent conductor during the lifetime of their former conductor Maestro Toscanini.

The NBC Television Opera Theatre opened its sixth consecutive season on October 31 with a performance of Mozart's comedy "The Abduction from the Seraglio." The program was presented in color and was seen also in black and white on standard sets. The repertoire for this season includes also Puccini's "Sister Angelica," on December 5, the perennial Christmas hit "Amahl and the Night Visitors," by Menotti on December 19, Puccini's "Tosca" in January Richard Strauss' "Ariadne" in February and the world premiere of Lukas Foss' new opera, tentatively called "Griffelkin," in March.

The Philadelphia Orchestra, in October took part in the eleventh consecutive year in the Worcester (Mass.) Music Festival, being presented in five symphonic concerts during the week long event The Worcester Festival Chorus directed by Dr T Charles Lee, combined with the orchestra in four concerts. Soloists included Lillian Miskavich contralto, Carroll Glenn, violinist; Eugene List pianist William Warfield, baritone- Blanche Thebom, mezzo-soprano and Alexander Hrailowsky

Ernest Bloch's Concerto Grosso No. 2 for String Orchestra was given its first Baltimore performance early in October at the first Candlelight Concert at the Peabody Conservatory of Music, with Reginald Stewart conducting The Little Orchestra Assisting artists on the program were Mitchell Miller and the Krall Quartet

The Little Orchestra Society (New York) conducted by Thomas Scherman, is including six new works, among them an opera, in its eighth season of subscription concerts which began on October 25. The opera is "Archy and Mehitabel," written by two young Americans, Joe Darion and George Kleinsinger The other works are a cantata "Robert Herrick" by Jan Meyerowitz, "Divertimento for Winds," by Robert Nagel "Concerto for Oboe and Bassoon," by Paul Cavalia, "Concerto a tre for Clarinet, trumpet and trombone," by Robert Starer, and "Short Piece for Orchestra." by Julia Perry

"Organizing a Community Band" is the name of a highly informative, illustrated booklet prepared for free distribution by the American Music Conference Citing examples of successful community music organizations and outlining step by step the procedure of organization, the booklet explains the benefits and pleasures a city band can provide its community The booklet is available on request from the American Music Conference 332 So. Michigan Boulevard, Chicago 4, Illinois.

Henri Temianka, eminent violinist and leader of the Paganini Quartet has been appointed to the faculty of the Royal Conservatory of Music Toronto, Canada. Mr Temianka will divide his time between the Paganini Quartet and the Royal Conservatory

COMPETITIONS *(For details write to sponsor listed)*

■ Composition Contest for an anthem for mixed voices. Sponsored by the First Methodist Church of Hollywood, California. For Details write Dr Neaman Sereng Wright Organist-director First Methodist Church of Hollywood, 6817 Franklin Avenue Hollywood, California.

■ 1955 Ascension Day Festival Service Annual competition for an anthem for mixed voices. Award of $100 and publication by H. W Gray Co. Closing date February 15 1955 Details from Secretary Anthem Contest, 12 West 11th Street, New York 11 N Y

■ Contest to secure in our individual the perfect composite talents to qualify for the rôle of famous Candidates must excell in acting, singing and dancing. No closing date announced. Details from The International Music News Syndicate 30 N LaSalle Street, Chicago 2, Illinois

■ Composition contest Award of $100 for a four part setting for mixed voices of a Mass, without accompaniment, in English Sponsored by St. Mark's Episcopal Church Philadelphia. Closing date December 31, 1954 Details from Wesley A Day 1625 Locust St., Philadelphia 3, Pa.

■ Composition contest. The American Legion Marching Song Contest. Cash award of $500 Closing date December 1 1954 Details from American Legion Marching Song Contest Committee. Paul B Matthews, 700 North Pennsylvania St., Indianapolis 6, Ind.

■ Friends of Harvey Gaul, Inc., Eighth Annual Composition Contest. An award of $300 for a violin solo with piano accompaniment. A $100 award for a composition for four harps. Closing date December 1, 1954. Details from Mrs. David V Murdoch, Chairman. 5916 Wellesley Avenue, Pittsburgh 6 Pa.

■ Northern California Harpists' Association Annual composition contest. Two awards of $150 each for composition for harp solo or harp with one or more instruments or voices. Closing date January 15, 1955 Details from Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

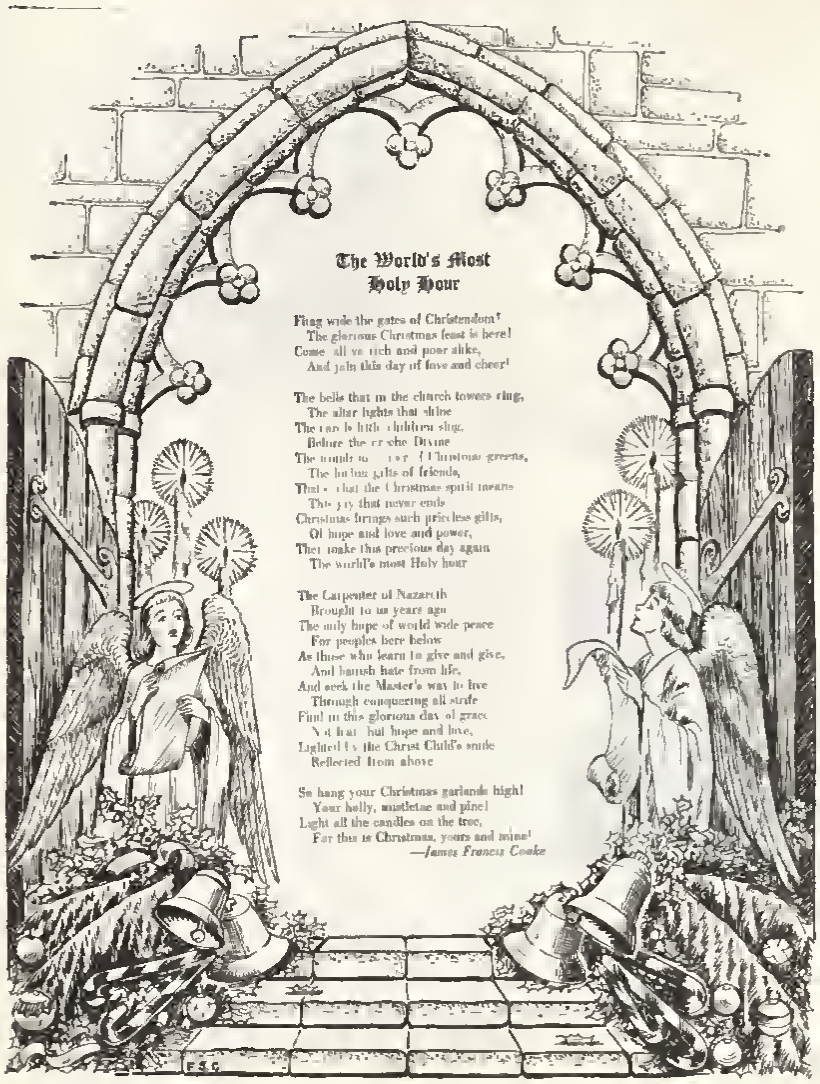
■ Lorenz Publishing Company composition contest. Prize will be given for 25 anthems and 15 organ voluntaries submitted between June 1 and December 1, 1954 Details from Editorial Department, 501 East Third Street, Dayton 1, Ohio.

■ Queen Elizabeth of Belgium International Musical Competition. 1955 session for violin Deadline for filing entries January 31 1955. Details from Queen Elizabeth of Belgium International Musical Competition, Palais des Beaux Arts, 11 rue Baron Horta, Brussels, Belgium.

■ American Guild of Organists Prize Anthem Contest $150.00 offered by The H. W Gray Company Inc., for the best anthem for mixed voices. Deadline January 1, 1955 Details from The H. W Gray Company, Inc., New York 17, New York.

■ Musical Fund Society of Philadelphia International Composition Contest $1000 award for a choral work for mixed voices and orchestra. Closing date December 31 1954 Details from Dr F William Sonderman, Chairman, 1025 Walnut Street, Philadelphia 7 Pa.

■ **Broadcast Music, Inc.** Student composers Radio Awards. Total prizes, $7,500 (first prize $2,000) Closing date Dec 31 1954. Details from Russell Sanjek, director 580 Fifth Avenue Fifth Floor New York 19, New York.



One of the most popular
of the younger singers
of the present day
comes up with ideas that
may well constitute . . .

A Challenge to America



from an interview with
Donald Dickson
as told to ***Rose Heylbut***

(Donald Dickson, beloved American baritone whose appearances with the Metropolitan Opera, the La Scala, San Francisco, Chicago and Philadelphia operas, together with countless performances as recitalist in radio and television, and as soloist with the leading symphony orchestras have delighted millions, speaks of American music from a novel point of view.—Ed Note)

THE MOST SERIOUS problem perhaps confronting American musicians to-day has nothing to do with musical techniques. Rather it is the problem of being accepted into American life not as an alien group purveying "culture," but as an integral and necessary element. In other words, for all our advancement in art, the American artist still needs to feel himself as integrated a part of our national living as the baseball player or the movie star.

This need made itself startlingly clear to me during UNESCO conferences in New York a few years ago. Here was an international forum for the discussion of world trends in education and art. I was somewhat dismayed when my friend Richard McKeon, Professor of Philosophy at the University of Chicago and a delegate to the conference, told me that United States participation was confined to educational representatives, without one from the ranks of creative or interpretative artists. Whatever the thought behind this situation, the inescapable conclusion is that we do not consider our artists sufficiently necessary to our life to include them in discussions on education—not even in discussions touching their own field of work.

Professor McKeon invited me to go along to the conference, quite unofficially of course, and I was further startled to note that the artist-delegates from abroad (composers, performers, artists) could exchange views with only those of their American colleagues as were also engaged in teaching. William Schuman, for instance, was present as the head of the Juilliard Institute, as an educator he was welcomed—as a composer he had no status.

The foreign delegates probably went home convinced that art has no vital part in American life. It may show itself sporadically in the form of occasional composers or interpreters who happen to please and through that chance gain stature. But the arts themselves, and for themselves, simply aren't important enough to count. It is regrettable that mature foreigners should carry away such impressions of our artistic conditions. It is far more regrettable that the conditions themselves exist here at home.

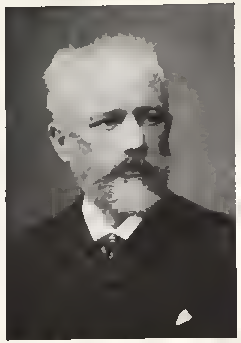
Why do they? How is it possible that we go on thinking in terms of progress yet at the same time resting from our lives the authority of art? I confess I don't know the answer—although I have a suspicion of what it may be. Neither am I able to offer a glib solution. Still, the situation exists and by talking it out, I hope that other minds may become sufficiently inflamed by this curious paradox to do something about it.

After the jolt I got at the UNESCO meetings, I began to give closer attention to little phenomena of everyday living and thinking; and out of them grows my suspicion that perhaps something has gone wrong with the American way of life. How often one hears that expression! Have you ever asked an average citizen to define it? I have—often. And the answer, I find, involves "freedom," "rights," and the possession of security and material comforts. Our progress, I've been told, consists in higher wages than are found elsewhere, more leisure, more schools and books, more radios, TV sets, refrigerators, and automobiles. I'm ashamed to say that I've never heard a word about the American way of life in connection with the life of the mind or the spirit.

In the years since 1943 (war years, it is true), we have had a kind of retrogression in our musical life. This does not mean that we have no good music, or that many individuals are not interested in it. I'm talking about the hold of good music on the people in general, in their daily lives. In 1943, for example, it was possible to sing Schumann Respighi, Mussorgsky, on definitely popular radio programs—and artists like John Charles Thomas, Robert Weede and Nelson Eddy had regular programs of their own. These things entered into the life of the people in a way that doesn't seem to exist to-day.

The change may be due partly to commercial reasons but even more, I think, to our paradoxical habits of thought. At the same time that we speak proudly of our superior educational facilities, or will clutch tightly to the "highbrow" handicap, which shows itself in a kind of dire fear of anything above the comic-book stage of intellectuality. The average man—even the college graduate—will speak freely enough of jazz or best sellers, but he feels his way before admitting a love for Mozart or Santayana. He is afraid of being thought "highbrow." The average Italian, or Belgian, or Swede, absorbs good music as an self-conscious as he does the air he breathes. We, with our great facilities for hearing music, make distinctions between "longhair" and "shorthair." Certainly, we don't go to concerts as we go to ball games. I come back to this comparison to stress the distinction between making art available, and incorporating it among our needs for living.

But this, you say, roots in the foreigner's heritage of good music. I don't think that quite covers the case. For that heritage, at one time or other, had to be given shape, and its shape was cast as a veneration of what is beautiful and good. So far (*Continued on Page 62*)



Peter Ilyich Tchaikovsky

Christmas Concerto

by Norma Ryland Graves

The story of the famous B-flat minor Piano Concerto,
based on incidents in the life of its noted composer, Peter Ilych Tchaikovsky

AS MOSCOW'S harp-throated bells sounded the noon hour its winter sun had almost completely disappeared, bringing twilight early on this Christmas Eve, 1874. Along snow-carpeted streets, city traffic was muffled to holiday quietness. Occasionally groups of young people, their voices high above jingling troika bells, skimmed lightly over new fallen snow. Here and there stolid-faced peasants shuffled aimlessly along, their feet wrapped in dirty rags and papers.

Striding along Boulevard Rozdestvensky was a slender young man, his head bent in deep thought. As he turned into a side street near the Moscow Conservatory of Music he abruptly halted to shift the bulky manuscript carefully cradled under one arm. Then, oblivious to the greetings of passers-by, he again resumed his rapid stride to the years that Peter Ilyich Tchaikovsky had been professor of theory at the Conservatory he was recognized by many although known to few.

Suddenly a troika drew up a few paces ahead of the rapidly moving musician. "Petya! I say, Petia!" A young man flung himself out.

"Gregor Cirkinsky!" the greeting was warmly returned. "I was just thinking . . ."

"Forget your thinking and join us tonight for supper."

"Thanks, Gregor but as you see"—tapping the roll under his arm significantly—"I have important business. My first piano concerto Rubinstein has agreed to hear it."

"'Agreed,' Petia?" There was scorn in the other's voice. "Why the condescension on Rubinstein's part? You with your symphonies, your operas. You are entirely too modest, Peter Ilych." Throwing out his hands in mock exasperation, Cirkinski stepped back into the troika.

"Perhaps you are right," Tchaikovsky answered slowly. "But don't forget I am still somewhat of a beggar—dependent upon my small salary and the little that comes in from my compositions."

Waving his friend on his way the musician turned in the opposite direction, covering the remaining squares at a much slower pace. Gregor's outspoken comment had but intensified his own doubts. Was Nicholas Rubinstein the best judge for his concerto?

From its first conception the young composer had felt strangely attached to this concerto—as if it were his first born child. Unlike many of his other works, he had found its writing difficult. Now that it was finished he needed a virtuoso's opinion on its technical passages. Unquestionably, Nicholas Rubinstein was Moscow's ranking pianist. Furthermore, his chief would be deeply offended if it were not first submitted to him . . .

However for some months now, Rubinstein's continued antagonism had made it difficult to work. Still he must never forget that Rubinstein had taken him under his roof when he, Tchaikovsky, had arrived almost penniless in Moscow nearly eight years ago.

His father, Major General Tchaikovsky, had opposed his giving up his position in the Ministry of Justice at St. Petersburg to devote his life to music. One of his teachers frankly declared that he possessed little talent. He recalled the weary years since coming to Moscow. Now at 34, he was still struggling. Were his father and his teacher right? Was he wasting time that might better be spent otherwise?

Beset by conflicting moments he paused at the Conservatory door. Then hurrying in he hung up his fur coat before entering a small practice room. He held his benumbed fingers close to the oil lamp slowly rubbing them back into life.

"Is it you, Peter Ilyich?" Unceremoniously the door burst open on a rumpled mane of black hair—Rubinstein—closely followed by a mutual friend. Later the three planned to attend a party at the home of a faculty member.

"So it's a piano concerto this time, Petia?" Rubinstein glanced hastily through a few pages, flipped them apart carelessly. "Um . . . (*Continued on Page 56*)

Read what an authority

in his field

has to say regarding

Minimum Instrumental Performance Requirements For Music Education Majors

by IRVING CHEYETTE

(Irving Cheyette, Professor of Music Education, Syracuse University, is a Fulbright Lecturer at the Tokyo University of Arts for the current academic year.—Ed. Note)

IT IS to be assumed that the majority of our graduates in music education will enter teaching positions in schools where they will be the music teacher. They will be responsible not only for the basic program in vocal or general music, but also for whatever instrumental organizations are developed.

In addition, it is known that many schools employ two music teachers, one in vocal or general music, and an instrumental teacher who will work only with the students in the band and orchestra program. However in many such schools, the general music teacher may be called upon to assist in a growing instrumental program at the elementary level, working with beginners on string, wood-wind and percussion instruments.

Conversely, it is also true that the instrumental major may be called upon to assist in the general music program, taking over either general music classes in the junior high school, or assisting in elementary music classes requiring some facility at the piano and a knowledge of proper vocal usage.

If we accept the foregoing, it behooves the teacher education institution to initiate a program of preparation which will enable the young teacher to handle such situations adequately without starting children on the road to musical performance and participation with inaccurate information, incorrect skill techniques often referred to as "bad" habits, poor tone quality, or poor choice of materials resulting in lack of musical growth and comprehension.

The Voice

Since all music education begins fundamentally with the one instrument possessed by all, every student in music education should be given a minimum of at least one year of voice education, or two years of class preparation discovering for himself the potential of his own voice and its proper usage.

He should become acquainted with (a) proper technique of voice placement, (b) vocalises for proper development of range, enunciation and pronunciation commonly referred to as diction, (c) literature available for voice classes in schools, and (d) a repertoire of materials suitable for grades and secondary schools.

The Piano

The piano is essential for the full realization of the harmonic background of music. It is the medium which enables the musician to become acquainted with the accompaniment for melodic music or with the contrapuntal devices used by composers for the full harmonic treatment of choral or instrumental compositions.

Therefore all music education majors should be able to demonstrate through performance the following skills:

a. Accompaniments (prepared) Chosen from Junior High Vocal Texts, Instrumental Solos with piano part about Grade 2-3.

b. Sight Reading—Hymns or Bach Chorales; Folk Songs with easy accompanying lines.

c. Scales and Arpeggios. Multiple octaves in keys through 4 sharps and 4 flats, including the relative minors, quarter note equal to 72MM.

d. Improvisation. Such characteristic rhythms as are found in the march, waltz, skip, hop, gallop, utilizing rhythms such as are found in nursery rhymes or familiar game songs; setting nursery rhymes and game songs to new melodies employing harmonized accompaniment with the I, IV and V7 chords in accompanying patterns that suit the rhythm and mood of the song.

e. Sight Harmonization. Utilizing the primary chords in simple but appropriate rhythms for melodies chosen from music texts for the primary grades.

f. Transposition. Whole or half step in either direction and providing a harmonized accompaniment for either exercises or simple solos for B-flat, F or E-flat instruments, reading from the solo part and transposing to the concert key.

g. Play by ear in appropriate keys *Star Spangled Banner, America, America the Beautiful* and a group of selected community songs.

The Strings

There has been a woeful neglect of string performers (during the past ten years), due largely to the demand for bands in the schools as service organizations for athletic and patriotic purposes, due to spite of the fact that as consumers of music, students in the schools are exposed via radio, television and motion pictures to orchestras rather than bands. We are not preparing our students to know what to listen for in orchestral music.

There is varying opinion as to the minimum performance standard to be required on the strings, but the violin is recognized as the basic instrument to be studied in most teacher education programs.

Suggested skills to be developed on the violin and the other stringed instruments are:

a. Ability to bow properly rhythms through the 16th notes.

b. Left hand facility through at least four finger patterns in the first position, taking the student through scales of C, G, D, A, E, F, B-flat, E-flat, and A-flat and their relative minors.

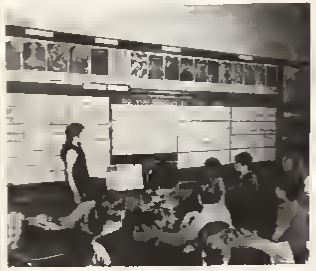
c. Facility in dynamic control either through bowing (*sul ponticello* or *sul tasto*), near the bridge or near the fingerboard, pressure control of the bow with the index finger.

d. Knowledge of the development of the positions and the fingering in at least five positions.

e. Performance with reasonably good tone of a grade II solo in first position.

f. Acquaintance (*Continued on Page 62*)

Sounds like a kiln of music loving bees



It takes many hours to haul the hundreds of children





Sondra Bonosar, pianist, and Uuel Lazare presenting a copy of the Musical Sound Books recording of Haydn's Toy Symphony to school pupils in Hamburg Germany

Lillian Baldwin and the Cleveland Story

What the city of Cleveland has done for the musical development of its young people may well serve as a model for other cities to follow

by Clarke Maynard

ALTHOUGH the music education program in Cleveland, Ohio was and is known as an excellently balanced one, the emphasis in this story will be placed on the listening phase. For listening is so peculiarly personal and so intangible that the development of sincere, intelligent and musical attitudes toward it constitutes one of the major aims and obligations of a program of music education. And Cleveland has for many years been meeting the challenge and building a link between young people and music that has meant much to the Cleveland Orchestra and to the integration of the musical life of the city and of its suburban area.

The greatest ideas frequently emerge from a desire to be of service to others. In Cleveland until recently lived Adella Prentiss Hughes. She knew what service to others meant, she knew how music could serve the needs of young people. One summer day in 1918, Mrs. Hughes was attending a meeting of Ohio Music Teachers in Cincinnati. She heard young Nikolai Sokoloff present a program at the Zoo for the orphans who were resident in homes. The concert went well, the children were intrigued and inspired. Mrs. Hughes was moved and she, too, was inspired. She decided then and there that a program of public school music should contain more than singing and that she was going to see that such was the case in Cleveland. She realized that such development was not only important but would also lead to the building of an instrumental program as well. So Mrs. Hughes went home to Cleveland and set to work.

She went to a friend, John Severance, devoted to the cause of music and generous with his large fortune. Mr. Sokoloff was engaged for a one year survey of the musical situation in Cleveland; he was to look over the condition of and potential for instrumental music in the schools; he was to organize an orchestra of local musicians to present concerts in the schools to stimulate good listening and to build interest in the study of instruments. Fifty local musicians began to play for him and the Cleveland Symphony Orchestra was born. For this organization founded primarily to help the schools, became the great present day Cleveland Orchestra which serves not only its home city but is an important and distinguished contributor to the musical culture of the entire United States. Beautiful Severance Hall, gift of John Severance, is now the home of the orchestra and headquarters of the educational work of the Symphony directed by Lillian Baldwin.

Lillian Baldwin—a magic name in the Cleveland Story! It was in 1929 that she came to the city schools to head the work in music appreciation through listening. And from then on, the Cleveland story takes on new power and meaning. For Lillian Baldwin has the gift of words: they flow, they are perfect for the mood to be expressed or evoked; they are natural as they describe, or thrilling as they build the climax to a story. Furthermore Lillian Baldwin has the researcher's mind with no dullness in it. All of her research adds charm and accuracy to the thrilling musical adventures through which she leads her listening multitudes. For in the work of Lillian (*Continued on Page 20*)

(Mr. Maynard is widely known in school music educational fields. He is at present supervisor of Music Education, Board of Public Education, Wilmington, Delaware.—Ed. Note)

The American Academy of Teachers of Singing

Its place in the world of music—Past and Present

by Leon Carson

OVER A PERIOD of approximately thirty-three years the rôle played by the society known as the American Academy of Teachers of Singing in the field of vocal teaching has been an unostentatious but vital one. Since its inception in 1922, the functioning of the Academy has been typical of an organization dedicated in a quietly compelling manner to service to the world of vocal art, with never ceasing earnestness and effectiveness. Although not an institution with an aggressive policy of power and publicity, the ethical and professional influence of the Academy today, as formerly is reflected in musical, educational and cultural circles throughout the country, and its widely disseminated literature covering general and specific phases of vocal information is in constant and increasing demand among teachers, singers students and in the principal centers of music.

Its labors have been pointed always along the lines of comprehensive, discriminative and tolerant consideration and discussion of the many complex and debatable subjects abounding within the sphere of the teaching of singing, vocal repertory and other closely associated features. The services of Academy members as adjudicators of vocal auditions and competitions, and as advisers to teachers and singers alike in the voice field are being constantly sought after. From its membership also have come leaders in other major organizations of vocal teachers in the United States. Olin Downes, eminent music critic, once remarked of the Academy—"Its intelligent and constructive activities are proving of value to art in America."

Membership in the American Academy which, by the way, is a national organization, is by invitation and, in accordance with the provisions of its constitution, the total number of members at any one time cannot exceed forty for the entire United States. Only male citizens of this country—teachers of singing—are eligible for membership. The charter members were Walter L. Bogert, William S. Brady, Dudley Buck, George Fergusson, Yeatman Griffith, George Hamlin, Frederick H. Haywood, Sergei Klibansky, Gardner Lamson, Francis Rogers, Oscar Saenger, Oscar Seagle, George E. Shea, Percy Rector Stephens and Herbert Witherspoon. The objectives of the Academy were, and still are three-fold: To establish a Code which will improve the ethical principles and practice of the profession—to further knowledge and culture—to promote co-operation and good fellowship. The Academy also remains steadfast to its original purpose of encouraging the use of the English language and the development of the American singer.

The founders were motivated in the formation of the organization by a desire to make contributions to the improvement of the practice of the profession from the standpoints of both teaching and ethics—such contributions as they could not hope to make individually, and such as a large organization might not find practical to undertake. They took for their province such matters as, in their opinion, could best be handled by a small group with a limited membership. They believed that a small body of men inspired by a common motive, pledged to a spirit of selflessness, and banded together for the purpose of initiating and furthering constructive activities might well justify the existence of an organization such as the American Academy of Teachers of Singing. The successors of the original fifteen have striven to remain aware of the tradition of service established by the founders and to measure up to its responsibilities.

During the intervening years between the date of its founding and the present day, the Academy has been in the forefront in taking action in matters pertaining to the protection and advancement of the profession. A few of these important activities may be here mentioned. It was in 1922 that the American Academy organized and led a successful movement to prevent the licensing of teachers of singing by the municipal authorities in New York. In 1928 it secured financial aid from the Carnegie Corporation to further the investigations of Professor G. Oscar Russell of Ohio State University into the physical causation of voice phenomena, and assisted the aid of famous singers for demonstration in this investigation. Over a period of three years (1927-30) the Academy assisted the Federal Trade Commission with advice and information of a professional nature in the conduct of the commission's case against "The Perfect Voice Institute" of Chicago, which resulted in an order forbidding the respondents to continue their false and misleading statements and their unfair methods of competition.

One of the most important projects undertaken was the sponsorship of voice classes in the public schools. This was started in 1930 when the Academy held the first of a series of public contests in New York solo singing by high school students from various cities. This initial demonstration and the contests which followed were so successful that after three years the holding of such contests was transferred to the Music Educators National Conference with an agreement to co-operate.

The Academy, in 1933, sponsored ten nation-wide broadcasts over the NBC network on "Singing, the Wellspring of Music," by John Erskine, A. Walter Kramer, Peggy Wood, Marshall Bartholomew, A. Atwater Kent, Edward Johnson, F. W. Riesberg, Otis Skinner, Herbert Witherspoon and Walter Butterfield. From 1932 to 1944 it conducted the voice forums at the annual conventions of the Music Teachers National Association. (*Continued on Page 51*)

The Important Rôle of the String Orchestra *In School Music*



by RALPH E. RUSH

APPARENTLY too few school administrators and school music teachers realize the importance of the string orchestra in the total school music program. When faced with the analysis of problems pertaining to orchestra development, almost immediately one senses how really important the string choir and its attendant problems become. The very first section that should be developed in order to produce a playing orchestra, of necessity must be the string section. Without adequate strings, no type of orchestra is possible. In a consideration of the growth and development of orchestras, it is all important to realize that balance within the string choir is the starting point. Regardless of size, be it small, medium or large the full orchestra can only sound like an orchestra if the string section is in good balance and adequate in strength to balance the other choirs of wood winds, brass and percussion.

One needs only to turn to the history of orchestral development to note how very important the string orchestra has been from the very beginning. Before 1700 and the flowering of the violin family, orchestration and orchestral groups in the modern sense did not exist. After the master craftsmen of Cremona had produced the family of violins experimentation soon produced the beginnings of our modern orchestra. The early 18th century composers generally wrote for three or four wind players only, and therefore had little difficulty in securing a good balance of tone and blend between these few winds and the "grand quintet" of strings, often including about twelve or fifteen strings, as follows: four or five first violins, four second violins, two violas, two cellos and one or two double basses. However, by the beginning of the 19th century, the custom had developed of writing for four pairs of wood winds with a pair each of horns and trumpets and some percussion.

Hence, a string orchestra of fifteen players was no longer powerful enough to balance the sound produced by the added wind and percussion performers. This called for a string orchestra of at least thirty or more players since the addition of each wind player could not be balanced by adding the same number of strings. Eight first violins, seven second violins, six violas, five celli and four basses was hardly sufficient to balance two flutes, two oboes, two clarinets (the new wood winds of the period), and two bassoons with four or more brasses and percussion. Then during the first half of the 19th century when the brass choir was expanded, a further increase in strings was required.

With a brass section of four or more horns, two or three trumpets, three trombones and a tuba plus a large percussion section both the wood winds and strings needed augmentation to provide a proper balance. With the more weighty brass tone a string orchestra of fifty or sixty was hardly ample to secure the needed balance and blend of the symphonic orchestral sound.

It is hardly necessary to remind our readers that a similar problem of correct balance should be the objective of every school orchestra director. The size of the school orchestra should be suited to the size of the room in which rehearsals are to be held and, of course, should be decided upon by school officials based on a study of the community needs, and ability to support it both financially and in terms of the new recruits it can provide to replace each year's graduating members.

The proportion of instruments needed to form the well balanced string orchestra was established near the end of the 17th century and has changed very little since that time. Neither Haydn nor Mozart had much difficulty in preserving a fine balance in their small string orchestra which was used with only a few wind players. Schubert and Beethoven found some difficulty in keeping their equilibrium, due to the growing brass section in the orchestra of their day. Berlioz and Wagner faced much greater problems of balance since orchestras of 90 or 100 were in common use during their careers and public concerts in large halls had taken the place of the small private chamber concert for the prince and his court. An ever-growing audience of subscribers for larger concert halls was an important factor in requiring the larger string orchestra to balance the larger symphony orchestra.

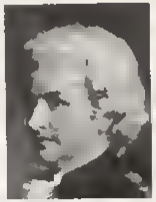
During his busy life of producing music and drama, Richard Wagner was continually expanding his orchestra and it was he who finally produced a formula for balancing the string orchestra with the other enlarged choirs of the full ensemble. The modern practice of requiring approximately an equal number of violas, violoncellos and double basses to match the number of violins in the orchestra was a result of his experimentation. His Bayreuth formula was 4-4-3-3-2. Of course the playing ability, quality and power of tone is always to be considered but the Wagner formula can be (*Continued on Page 48*)



Johannes Brahms



Victor Herbert



Wolfgang A. Mozart



A. Goreshige-Taylor

E. Humperdinck



Christmas *with the Composers*

Many composers—past and present—have sought inspiration in the story of Christmas for musical works—great and small

by Verna Arvey

AS THE CHRISTMAS season comes near, our ears are full of the sound of carols, made sweeter by each repetition. This is Christmas music that will never be outmoded or outdated. But there is other music, no less appealing, which also has a meaning for the holiday season—some tunes not fully appreciated in that particular connection.

Take, for instance, Brahms' "Academic Festival Overture," Opus 80. True, its program notes say that it was written to acknowledge the degree of Doctor of Philosophy, which had been bestowed upon Brahms by the University of Breslau. True, it admittedly utilized several well known German college songs (the composer himself called it "a very jolly potpourri of students' songs"), climaxed by an old Latin song of Europe's wandering scholars, called *Let Us Then Rejoice*. It may have been the latter joyful theme that caused Brahms to associate the "Academic Festival Overture" with the holiday season, for in actual fact he sent it as a musical gift to Herzogenberg on December 24, 1880, wishing him meanwhile "a good Christmas!"

So it happened that on December 28th of that year, Elizabeth von Herzogenberg wrote to Brahms to express thanks. "What a very great pleasure to have your overture drop from the skies half an hour before we lit our Christmas tree. My maid brought it in—all unsuspecting—and I, spying the Roder stamp, at once surmised the whole truth. I carried the roll to Heinz so as not to spoil my own fun and he propped it up with due solemnity (i.e. doubtless on one of the tables reserved for Christmas gifts in German homes) where it outshone all the other nice things and rejoiced my heart more than I can say. Next day we went to the Engelmanns, first thing with our treasured roll and there we played and played the dear overture . . ."

In contrast, Handel's impressive "Messiah," which is usually sung at Christmastime all over America was, interestingly enough, not meant for Christmas at all! Its composer wrote it for the Lenten season, at which time it was performed during the eighteenth century. Gradually some part of it, deals with the Nativity, it was taken over by and became a feature of the Yuletide season.

Thus, one might say that it is only coincidence that Handel's "Messiah" is associated with Christmas and that Brahms deliberately gave a Christmas meaning to the "Academic Festival Overture." That are, however, many other compositions definitely associated with the Christmas season. In fact, this is not surprising, since many composers were regularly employed as composers during their lifetime and, in the course of this employment, they were expected to write music to fit various celebrations, anniversaries, holidays, and so on.

Corelli, whom the Italian people called "Il virtuosissimo di violino," gave public concerts at the palace of his patron, Cardinal Pietro Ottoboni, in Rome. For one of these concerts, which were highlights in the cultural life of the city, Corelli wrote (1712) his Concerto Grosso in G Minor, Op. 6 No. 8. The score of the work bore the inscription "Fatto per la Notte di Natale," and its tuneful, majestic gravity has convinced musicologists that it is real shepherd music, intended for performance on Christmas Eve.

Christmas music came from the pen of Giovanni Palestrina too. *Hodie Christus Natus est* and *O Bone Jesu*. That is surely to have been expected, since the name of Palestrina is usually associated with the church.

Another composer whose life was bound up with religion and the church was the great Johann Sebastian Bach. In his day, church serv (*Continued on Page 58*)

Program Building



Part One: Program Outlines and Performance Personnel

by GEORGE HOWERTON

ONE OF THE GREATEST problems which a choral director faces is that of program building. To select material successfully and put it together so an interesting sequence constitutes a task which to many directors is the bane of their existence. It is not enough merely to locate a series of individual items; if that were all which were involved, the matter would be comparatively simple. Each item must be interesting in itself, but, more than that, each must be so related to the others that the resultant program possesses contrast and variety and at the same time enough of a thread of continuity that it hangs together as a unified whole.

An economy in the expenditure of both time and effort can be effected by devising a set of basic principles to serve as guides in developing a program skeleton. For a full evening's concert, a sequence of five groups constitutes a convenient scheme for the provision of continuity and contrast, with these groups divided somewhat as follows:

Group I—Full chorus
Group II—Small ensemble or solo
Group III—Full chorus
Group IV—Small ensemble or solo
Group V—Full chorus

Each group should represent about fifteen minutes of singing, which would mean a total of seventy-five minutes for the whole program. For any longer period of continuous listening audience attention is likely to flag. If a longer program is contemplated, an intermission should be provided. Twelve minutes appears to constitute the most nearly satisfactory intermission interval; shorter intervals usually do not provide enough time for change of position and reassembling for either singers or audience. On the other hand, when the interval extends much beyond twelve minutes, the period of waiting tends to produce the impression of undue delay with consequent restlessness on the part of the audience. Even with an intermission, the over-all elapsed time should seldom exceed ninety minutes, except in the case of performances of professional calibre and with audiences unusually sophisticated.

The typical choral work takes about three minutes for performance. This would mean that within each fifteen-minute group, some five selections could be included. Naturally, if some of them run considerably longer, the group will have to be lengthened or the number of compositions reduced. This is obviously a matter for judgment on the part of the director. There is no hard and fast rule, the estimates given above are intended to indicate a desirable frame of reference, not an arbitrary restriction.

The most strategic points are the opening and closing numbers of the program and the concluding selection of the first group. The opening work should be generally massive and more or less full-bodied in character. The dynamic level should be reasonably high and the rhythmic movement fairly vigorous in order to capture the attention of the audience at the beginning of the program. Contrary to what is frequently a prevailing concept, the most difficult composition usually should not be placed first. The excitement which is characteristic of most performers at the opening of a program usually hinders them, at least to a degree, in exercising their full capabilities. After they have warmed up somewhat and before they are fatigued with too much singing, they will usually achieve their best performance.

Consequently, the concluding number of the first group frequently offers a suitable point for placing such a selection.

If the first and last items of a five-number group are selected according to this plan, the third number should be bright in tone, usually crisp and rhythmic in character, but not as massive or brilliant as either the first or last numbers. The second and fourth selections should be generally relaxed and quiet in order to offer contrast to the remainder of the group. The dynamic levels of these numbers should be comparatively low, and the rhythmic movement usually less intense.

The basic principles indicated above also hold good for the middle, or third, group of a five-group program. The opening number of this group, however, should be less massive than that of the first group and the concluding number correspondingly less spectacular than the final composition of the concert. The same principles of contrast cited above will apply to the second and fourth numbers of the third group although probably to a less extreme degree.

The second and fourth groups offer opportunity for the introduction of small groups or soloists as contrast to the groups for full chorus. Discussion of these groups will be taken up later on in this article.

A typical assembly or convocation program, or the part program which is combined with some other type of offering, customarily requires about forty-five minutes of singing. A convenient outline for such a program is indicated below:

Group I—Full chorus
Group II—Small ensemble or solo
Group III—Full chorus

The skeleton to be employed here is identical to (*Continued on Page 48*)

New Records

Reviewed by
PAUL N. ELBIN



Dr. Paul N. Elbin

Christmas Organ Music

If the title suggests *Silent Night* to you, skip the rest of the paragraph, for this is a recital by the late Fritz Heitmann in which Bach predominates. There are three Bach chorale preludes, the Fantasia in F, ranging variation on *Vom Himmel hoch, da komm' ich her*, plus chorale-inspired works by Johann Walther and Buxtehude. The organ is a small instrument in a church near the Heitmann home in the Zehlendorf section of Berlin. Registrations are severely baroque. Heitmann's controlled vitality, notably in his majestic reading of Bach's *Fantasia in G*, emphasizes the conviction that this great German came closer to the spirit of Bach than any other organist of the twentieth century. (Telefunken LGX-66009)

Mussorgsky: *Pictures at an Exhibition*

This 10-inch disc with an 8-page illustrative booklet, a protective jacket inside an album type holder, and an overall appearance of importance, is one of the most elaborate 10-inch record presentations in history. Leonard Pennario's version of Moussorgsky's famous piano promenade through the Hartmann exhibition amply merits Capitol's efforts. Always the virtuoso, Pennario this time shows artistry that makes his *Pictures* one of the best on records. Crisp, full piano tone completes the specifications. (Capitol LAL-8266)

Dvořák: *Symphony in E Minor, No. 5, Op. 95*

Sound—rich, full, satisfying, distinguishes this latest "From the New World." The performance of the London Philharmonic under Alceo Galliera is excellent, all right, and so are several other recordings of this oft recorded symphony. But not many symphonic recordings can equal the cohesive balanced sound achieved by Angel's technicians in this instance. Like a good vocal scale, the reproduction is even from top to bottom. Surfaces are equally good. (Angel 35085)

"Sounds of Our Times"

Under the title Cook Laboratories has been making hi-fi recordings of everything from noises of the New York Central Railroad to Beethoven's Fifth Symphony. One of the latest Cook "Sounds" is the string ensemble of the Orchestral Society of Boston directed by Willis Page. The third Brandenburg Concerto of Bach, a string cello arranged from three movements of Bach for unaccompanied violin, Stravinsky's Concerto in D for String Orchestra, and Villa-Lobos' *Bachianas Brasileiras No. 5* with Phyllis Curtin as soloist compose the program of string "sounds." Cook has to contend with ghosts and crackle as other record makers do, but his product is consistently hi-fi. (Cook 1062)

Saint-Saëns: *Carnival of the Animals*
Debussy: *Petite Suite*
Ravel: *Mother Goose Suite*

Ethel Bartlett and Rae Robertson have recorded the original piano-four-hands' versions of these popular French works. Though the Ravel and Debussy are not distinguished, the *Carnival of the Animals* is another matter. Playing with the noted duo-pianists is a chamber ensemble directed by Izler Solomon. The original chamber version has been recorded with a dry, close up, hi fi technique that serves the humor deliciously. Here's a suitable Christmas present for the right child. (M-G-M E-3114)

Shapero: *Symphony for Classical Orchestra*

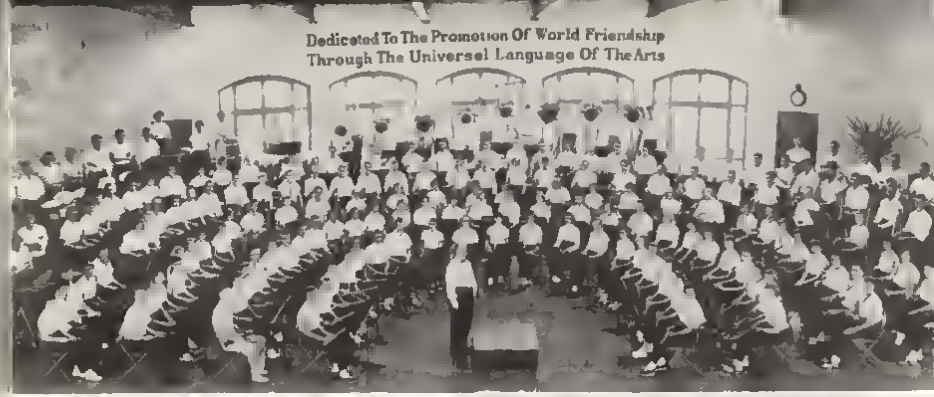
Harold Shapero's "Classical Symphony had its first New York performance Sunday afternoon, March 29, 1953, at a concert honoring the tenth anniversary of the Koussevitsky Music Foundation. A few days later the symphony was recorded in Columbia's famous 30th Street studio, the former Armenian Presbyterian Church, and your reviewer was present for one of the sessions. Leonard Bernstein, friend and faculty colleague of the composer, conducted the Columbia Symphony Performance and reproduction of Shapero's Beethoven-inspired work are both ideal. (Columbia ML 4839)

Beethoven: *Piano Sonatas*

With the release of six 12-inch LP's containing 14 Beethoven piano sonatas, London Records has completed its plan to have Wilhelm Backhaus record the entire 32 sonatas. The new releases include sonatas 1, 2, 4, 7, 8, 9, 11, 15, 16, 18, 24, 26, 31 and 32. Each record holds two or three sonatas and is sold separately. As always, Backhaus plays as one having authority. He does things students are not taught to do, but things no artist needs to be taught. His Beethoven sonata recordings are nothing less than monumental. Though the piano tone is solid, warm and resonant, several of the review discs were marred by rumbles, scratches, crackles, ghosts and overcut grooves. Ask to try these discs before buying. (London LL-943[0] to 953)

Music for Guitar

Three leading record companies have honored the guitar with solo recitals by eminent masters of the ancient instrument. If I wanted one guitar disc to represent the instrument in a record library my choice would be Laure Walker's recital for Epic (LC 3055). (Continued on Page 61)



The 1954 Michigan All State Band, William D. Revelli conductor

The Band's Repertoire

"In recent years . . . bandsmen have become much encouraged with the interest shown by composers in writing for the concert band"

by William D. Revelli

THE BAND as it is known today has been in existence for more than a century. During this period it has undergone many changes, particularly in reference to its musical status, functional objectives, repertoire, and instrumentation. In the early days of its existence, the band was an instrument whose voice was called upon to inspire armies to victory, or soothe their wounds in defeat. Its function was almost exclusively of a military nature and its major contribution to the musical life of the people consisted of parades, ceremonies, military functions, funerals, and though less frequently participation in civic state and national patriotic celebrations. Seldom did the bands of that era present a series of formal concerts or appear in public for the sole purpose of "making music" as we read, they were more often hurriedly assembled for the purpose of making music *for specific occasions*. With the advent of new modern weapons and equipment of warfare and the changes that have come to pass in our way of life the function of the band has changed in such an extent that its objectives and activities are no longer primarily military but cultural, entertaining, and educational as well.

The unbelievable growth of the school band movement plus the slow but gradual growth in both numbers and quality of university and college bands, as well as the long awaited and richly deserved recognition of our better Service bands, have all contributed to the casting of a more sympathetic and enthusiastic attitude toward the band and its function as a worth while medium of musical expression.

That the band has succeeded in achieving its present musical status is in itself a true indication of its potentialities in the years ahead. We must realize that only recently have prominent composers, conductors, and musical audiences come to recognize the concert band as a self justifying medium and to appreciate it as an instrument worthy of their serious consideration.

On the other hand, the orchestra has never in its entire existence had to overcome such obstacles. Particularly since its course was charted to some extent by the creative genius of the world's foremost composers and artists. During the early years of the band's existence, only a few of the prominent composers evinced even a lukewarm interest in utilizing its resources as a medium for their creative talents. As a result of this neglect, the band remained for many years in a static state insofar as its instrumentation and repertoire were concerned.

The reasons for the Nineteenth Century composers' indifferent attitude toward the band is understood if we will study the various problems which they were certain to encounter when composing for the band of that time.

First, there was the major problem of instrumentation. Wind instruments of that period were of inferior quality and limited in range. The intonation was quite imperfect and the timbre, both individually and collectively, was quite unpleasant. The mechanism was crude, the reeds and mouthpieces likewise were inadequate and thus greatly restricted the technical proficiency of even the most able instrumentalists of the day.

On the other hand, a tradition of chamber music and orchestral performance had long been established and the versatility of string instruments, as well as the proficiency of string players, had been recognized at a much earlier date than of wind instruments. In view of these conditions, it was only natural that the composers of that period should devote themselves to the writing for those instruments capable of most faithfully reproducing their works.

However in the early part of the Nineteenth Century conditions began to change and considerable improvements were noted in the construction and design of woodwind and brass. (Continued on Page 47)



Kindergarten Group—Good listeners begin early

Lillian Baldwin and the Cleveland Story

(Continued from Page 131)

Baldwin is proof of what is generally accepted without the creative personal touch, without good taste, without musicianship, no music can be recreated whether it be by conductor by individual or by teacher!

Because of the tremendous success of the early youth concerts in Cleveland and because the Directing Supervisor of Music Russell V Morgan and Mrs. Hughes realized that continued growth demanded proper direction; Miss Baldwin was urged to create the position as Supervisor of Music Appreciation for the schools of the city and Consultant to the Cleveland Symphony Orchestra on Educational matters So with an office at the Board of Education and one at Severance Hall the talented, energetic and adventurous Lillian Baldwin began her association with the Cleveland Story

Just that the millionth young person has entered Severance Hall under the auspices of the Cleveland Plan of concerts and concert preparation it might be interesting to know just how this has been done To look at the plan and its philosophy as developed by Miss Baldwin it is discovered that

1. She believed that programs should be carefully planned and arranged in seven years sequences This planning meant that from the fourth grade through high school a genuine listening repertory would have been built. The benefits here are obvious If programs were assembled out of current repertoire only or from what is familiar and easy to prepare, there could be seven years of the Minuet from "Don Giovanni."

2. Additionally she believed that concert preparation should be a part of the school program and she further determined that each and properly prepared series of materials for the boys and girls and for their teachers should be ready for each experience.

3. She recognized that she needed a "Concert Week" late enough in the semester so that the preparation could be given thoroughly and fairly otherwise some schools would go to concerts so early in the term that they could not prepare. "Concert Week" has grown from eight concerts in the early years to thirty four at present and still the number is inefficient!

4. Furthermore she took care of the timing of the concerts so that it co-ordinated with the transportation management. Chartered buses and careful scheduling mean that the concerts begin on the dot at 10:45 so as to escape the peak of the morning traffic and are over before the peak of the noon hour traffic creates a menace.

5 Finally came the matter of concert manners. These are all important. She knew this, too. They don't just happen they must be encouraged and insisted upon at the entire purpose of the program as outlined her aR al the participants for those who manage as well as for those who don't Concert attendance is voluntary and so when you have a ticket you would be foolish to talk or let some one else run what you want to hear!

Cleveland is a city of nearly one million inhabitants, and Miss Baldwin could not get to all of the schools nor to all of the places to which she would like to have gone In consequence, her gift of writing has served her well and her programs notes and letters have gone out to all schools to be looked for and loved by teachers and boys and girls Those letters are always pointed toward leading someone somewhere along the pathways of musical and personal growth, as indicated in this brief quotation from a wonderful letter which tells how to deal with the matter of manners.

"Dear Boys and Girls

"The beginning of a new term is like another New Year to school people Besides with so much of 1950 at end of us, it doesn't seem too late to wish you a Happy New Year!

"With my wish comes a compliment So many times visitors at our children's concerts have said that you are the most interesting audience they have ever seen because you are so *interested* And they are quite right in thinking that you are interested because you seem to know so much about the music you are hearing.

"While your heads are swelling with this compliment, remember that some of it belongs to the teachers who have helped you to get ready for the concert None of us were born knowing about music All of us have had to learn. We've had to learn concert manners too.

"Manners are just the patterns of different things we do.

And what we call 'good manners'
—the kind we want for you—
Are all the little, pleasant ways
which every child should know
Will make him liked and welcome
wherever he may go

"How many different manners' patterns there are for the many different things we do! What would be perfectly good manners at a Hallowe'en party would be shocking at church. And again, the whistling and shouting you do at a ball game would be so out of place at a symphony concert that people would think you an ignoramus (Who knows what that means?) The well mannered person is one who knows what to do—and does it—wherever he goes.

Cordially yours,
Lillian Baldwin"

Miss Baldwin had always used recordings as a part of the work in audience preparation and for those who did not go to the concerts. After the war many items in the record catalogs were discontinued and her personal preference for 78 rpm type recordings for educational work made the long playing recordings less valuable for her purpose She was discouraged about the future.

Under the auspices of the Kulas Foundation two great volumes of her writings had been produced "Listener's Anthologies" Volumes I and II Silver Burdett, New York, Publishers. Silver Burdett has since brought out all of her major programs in three volumes entitled "Music for Young Listeners" and "Music in Remember" for the Junior High school age These are a wonderful collection of literary masterpieces which interpret magnificent music to young people and adults) as they describe

But there were not enough records for the right uses However after a chance a letter from Miss Baldwin to her boys and girls, written April 6, 1953, gives them and the whole educational and musical world the best of news

"Dear Girls and Boys

"In a Sunday Plain Dealer this spring vacation, Mr. [illegible] Elwell the music critic, had a column about some new phonograph recordings called "Musical Sound Books for Young Listeners" made possible by the Kulas Foundation [illegible] good story But even Mr Elwell did not know that it was [illegible] That is why I am writing to you

You may have heard [illegible] say that in the past few years it has not been able to get [illegible] graph recordings for your concert preparation and most musical needs. You know that we have used old recordings [illegible] over until they are worn out and new schools didn't even have records. Most of the recordings we want and can play on our phonographs have been out of the catalogs The few that are still have been put into albums too expensive for schools to buy

"One day Mr Ringwall and I were talking about our Children's concerts and how we might have to give up planning our programs because there were no recordings for the fine preparation and our teachers make at school She [illegible] hear to think of such good lessons not having the recordings they need, so she asked the Kulas Foundation to help the Sound Book Press Society make recordings of the songs you and children everywhere sing at school and at children's concerts

"Now do you see why I [illegible] was your story? Really these recordings are a wonderful compliment to the young listeners and teachers of Greater Cleveland. You should feel proud and grateful very happy

Sincerely yours,
Lillian Baldwin, Supervisor
Music Appreciation"

And so it has come about that all of the musical selections included in the three small books, "Music for Young Listeners" are now available in phonograph recordings called "Musical Sound Books for Young Listeners." Each record jacket is color-coded to the green, crimson or blue covers of the book which tells about that particular group The three repertoires of "Music To Remember" is also recorded In addition

(Continued on Page 374)

Are We Demanding Too Much of Our Pupils?



by GUY MAIER

THIS SEASON'S first slump-time is upon us. Toward the end of December even the best students run our patience ragged. Reasons for this depression are obvious—these first dark, tired winter days, increased school pressures, holiday excitement, but above all the unwise demands we make on our pupils. What has happened is that September resolution to build piano study on a happy "release" basis? Why are we trying to cover so many points in each lesson? Wouldn't it be wiser to plan the year's work into separate divisions of four or six weeks, during each of which we teach only one or two essentials of piano playing?

For all the years of my life I have advocated just the opposite, i.e. in each lesson try to get as short, concentrated doses of everything—chords, scales, arpeggios studies, review pieces, new pieces, sight playing, ear-training. Result: inadequate practice, playing confusion, slump. But worse than these, the students become so led up with the teacher's insistence on mastery of all the points that the true objective of piano study, joyous music making, is lost Consequently, droves of pupils discontinue lessons and never study again

I think I've learned better now My outline for period-training consists of something like this first four weeks, concentration on sight playing and any one specific of technic. For the technic I have used broken chords and arpeggios For sight reading the student borrows a book or two from my loan library each week The pieces to it easiest than the pupil's musical and technical grade are read recording in procedures prescribed by the teacher These library books are, of course, chosen by the pupil and may consist of light popular or more serious classic or romantic numbers. The student is also given another book (his own) of good attractive music which is to be learned for pleasure only no memorization or finish to be exacted, not even too much expression, just accurate, quiet, fluent fun playing. Lots of music! ... Several pieces each week. No lengthy study. Enjoy the music—that's all.

What a stimulating way this is to begin the new season! The antidote comes from a thorough work-out on broken chords and arpeggios, a much neglected branch of early intermediate grade technic. For this I use "Thinking Fingers" (Vol 2) pages 34-45. For adolescents and college age students I know nothing better for the season's first technical work. Why? So much music is built on broken chords—just examine your Haydn, Mozart and Beethoven compositions and see how true this is. Yet, we seldom offer students adequate broken-chord technic The broken chords naturally widen out into arpeggios. For teen agers with growing and often awkward hands such wide-spread finger technic is invaluable

Then, for the following four weeks periods I suggest three or four short Chopin pieces (from "Your Chopin Book") to be memorized and perhaps a thorough chromated scale drill—see "Thinking Fingers" (Vol. 2) pages 4 to 15 Or a chosen sonata—entire, not only one or two movements, with perhaps a good technical work out in octaves; "Thinking Fingers" (Vol. 1) pages 25-36.

And so it goes for the entire season. Whenever there is a slump I do not show impatience or disappointment but change over again in a month's flight reading routine or a simple clear tyrant or "popular music" playing.

How do I know that this is a wise procedure? Because this is the plan I use in my large piano classes of the University of California. Also, several of the best teachers I know have been following it with conspicuous success Here is just a list of Mrs. Louise Guhl's (Minot) enthusiast for the plan

"It seems to me that most teachers are doing pretty much as I was trying to do—work out everything all the time The reason I see tried a different way is that I wondered if the results wouldn't be bigger and better if the student focused all his efforts on one or two things at a time A student wants to play everything he has been practicing The teacher tries to give him a variety of things to do—and then hasn't time to hear it all. I believed that variety can be achieved just as well by changing points of emphasis, and by regarding the music as material for developing different skills. Some music is for learning to read easily and independently—and for finish but for the fun of playing it all for the teacher At such lessons it is marked simply on how well he did it. So he has an incentive to grow the next week.

"Other music is for understanding, for building our hands, some for our minds, so we learn to express in concrete terms what the music is for us Why jumble all these together while we are learning them?

"So I started the year with 4 to 6 weeks for sight playing Here's the report. I'm truly sold now! Such concentration from the kids I wouldn't have believed possible. Out of 22 youngsters, 16 showed marked improvement and interest. 6 fell by the wayside, that is, made no improvement The first week the number of lines of music memorized read varied from 2 to 21 the second week from 2 to 46 The first week the mean was 10 the second it was 13 Aside from the figures the whole level of reading was so incomparably improved that I couldn't believe it after just two weeks Although many lines were almost perfect, I didn't let down, because I want them to learn how to play so slowly and relaxedly that there will be no mistakes at all. (Continued on Page 394)

QUESTIONS AND *ANSWERS*



Conducted by KARL W. GEHRKENS, *Music Editor, Webster's New International Dictionary, assisted by Prof. Robert A. Melcher, Oberlin College*

ADVICE TO A TEACHER

I am a widow with time on my hands. I studied piano with an excellent teacher about thirty years ago and thought of making music my career but changed my mind. I now live in a neighborhood with people of modest means, and most of them cannot afford to buy a piano. One of these neighbors asked me to start her daughter on the piano and I finally agreed because otherwise the child would have no music at all. Within three days I had six pupils—all practicing on my piano because there were no pianos in their homes. I gave each one two forty-five minute lessons a week, and each one practices three-quarters of an hour a day in my home. I use the older materials which I myself learned from but I want to be up-to-date so I'm wondering if I should change to some of the more modern material. May I have your advice?

Mrs. E. C. S.

You have given me "a very large order" and I cannot fill it completely—but here are some suggestions that may help you at least a little: (1) I like the idea of your teaching your neighbors' children, and I believe you are doing it on sound principles. The older materials that you mention are as good as ever but I advise you to have each pupil buy his own brand new copy so that he may write his name on it and so that it will be new rather than second-hand. (2) If you cannot go to a large music store to look over materials, then write to several publishers for their catalogues. I suggest C. Schirmer, 3 East 43rd Street, New York City 17; Theodore Presser Company, Bryn Mawr, Penna.; Clayton F. Summy Co., Wabash Avenue, Chicago 4, and any others with which you are familiar. After studying the catalogues you will probably want to write to one or more of the publishers, asking each to send you a package of music "On Approval." (3) Suggest to the parents of some of your pupils that they study the want ads in the local papers for second-hand pianos that are for sale. They might go to a piano store too, asking to see some old-fashioned upright pianos. In many cases these are better than the smaller modern pianos which people like because they take up less space. (Before buying a second-hand piano it is a good idea to have it checked over by a piano tuner.) (4) Begin to think of undertaking some study yourself, either private lessons under a fine teacher, or one of the many "refresher courses" or "piano workshops" that are being offered in so many places now-a-days. (5) Divide your pupils into two groups—a younger one and an older one, then have these groups meet in alternate weeks at your home for a sort of lesson in elementary theory. Such a class saves a good deal of valuable lesson time, and because all children ought to learn scales, key signatures, transposing and other similar items, these classes will help your pupils greatly. (6) Finally, plan to have a little pupils' recital every month or two, asking all the pupils to attend, and inviting the mothers to come.

K. G.

TO BEAT OR NOT TO BEAT?

I am a piano teacher and several of my pupils play in school orchestras or bands. They have been told by the director that they should beat time with the foot, but this of course interferes with good pedaling in playing the piano. I often tell them to count softly to themselves if the rhythm is hard—but I can't see how they could possibly beat time with the foot. Will you tell me what to do?

Mrs. E. C. B.

Band and orchestra leaders often urge their players to "keep time with the foot" so as to keep the rhythm steady, just as many piano teachers insist that their pupils always count aloud for the same purpose. Both devices are well enough for temporary purposes, but both should be dropped as soon as possible, being used only when there is "a tough spot" in the rhythm. They are merely crutches, and of course a crutch has its uses, but if the injury is only temporary it would be silly to get into the habit of using a crutch when it is no longer necessary. Trying to beat time with the foot while playing the piano is not merely silly, it is ridiculous!

K. G.

WHERE IS THE MELODY?

1. In Ravel's Jeux d'eau is the melody in certain chords and fifths, with the runs in the right hand representing the water?

2. Will you please give the correct metronome markings for the following compositions: Chopin, Preludes Nos. 1, 3, 23, and 24; Chopin, Impromptu, Op. 36, Mendelssohn-Liszt: On Wings of Song.

Mrs. E. G. P.

1. I suppose you might say that there is a certain melodic line in the chords and fifths of the opening measures of *Jeux d'eau*, though no real melody appears until measure fifteen. This piece is a virtuoso display composition which presents, in an impressionistic manner the splashing waters of a fountain, and both hands contribute about equally to this general effect.

2. I think you will find the following metronome markings satisfactory:

Chopin: Prelude No. 1 ♩=88, No. 3 ♩=80, No. 23 ♩=69, No. 24 ♩=76, Impromptu Op. 36 ♩=66

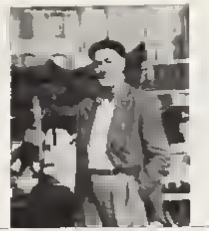
Mendelssohn-Liszt: *On Wings of Song* ♩=48.

You must remember, however, that the purpose of a metronome marking is not to cause the performer to maintain an absolutely rigid tempo, but merely to give him a general indication of the correct speed, so that he does not err by performing the composition much too slowly or much too fast. Various performers adopt different tempi, especially when the composer himself did not give a metronome marking, and what is right for a great artist will not necessarily be the best tempo for a less skilled performer. And in none of these compositions is an absolutely steady tempo to be maintained throughout.

R. A. M.

THE END

TEACHER'S ROUNDTABLE



MAURICE DUMESNIL, Mus. Doc., tells about the music of Villa-Lobos, gives suggestions for teaching a four-year-old, and discusses De Falla's Fire Dance.

HEITOR VILLA-LOBOS

Of course most of our fellow Round Tablers know the name of this Brazilian modernist, imbued with a tremendous creative force which manifests itself in ingenuous forms of striking power and originality. Largely self-taught, he is a remarkably prolific composer having written around fifteen hundred works ranging from orchestra, chamber music, various instruments and instrumental combinations, to collections of Brazilian folk music, a series of "orestras" evoking traditional songs of his country, several operas, and the famous "Chorus"—fourteen of them—having an essential rhythmic basis and utilizing melodies of popular character which are always transformed according to the composer's individual temperament. The latter works, often featured on concert programs, have been recorded and thus have greatly contributed to the diffusion of Villa-Lobos' name. Now in his early seventies, he has lost none of his enormous vitality, and his personality remains as intensely romantic as it ever was.

It is therefore welcome news that an important series of his piano compositions in various grades were recently published by the Villa-Lobos Music Corporation [1 E. 8th St., New York]. Although the entire list is worthy of investigation, here are some numbers which could be classified preparatory to intermediate—approximately Grades 2 to 4—and which I believe will prove of great interest to teachers and students alike.

"Guia Pratico," Album No. 1: *Acordai de Madrugada* (Dawn), *A Mare encheu* (Full Tide), *Maquinha* (Little Lame Girl), *Na Garde da Viola* (On the strings of a Viola). Selections two and four (above) are most effective.

Same title, Album No. 8: *O Limao* (Oh Lemon), Caranguejo (Goodness!), *Pai Francisco* (Father Francis), *Xo! Passarinho!* (Fly! Little Bird), *Siah' Aninha* (Farmers' Daughters), and *Vestidinho Branco* (Little White Dress) are short, relatively easy and replete with *couleur locale* and typical Brazilian atmosphere. Of the six pieces of Album No. 9—slightly more difficult than the preceding one—I make special mention of *Pombinho, Rodinha* (Little Dove, Tiny Dove), *O Circulo O Carandinho* (Circle Dance) and *A Velha que tinha Vere Filhas* (The old Woman that had nine Daughters). The same remarks apply to their character.

In proficient to advanced grades—4 and 5—I recommend the following three:

A Mushka da Pierrete (Pierrette's Hand) from "Carnaval das Crianças", and from the same suite *O Chicote da Diabinha* (The Devil's Whip), a lively, bouncing little number worthy of its title. *Moreninha* (The Little Paper Doll) from "Prole do Bebe" is built around a popular tune already used by the author in his famous "Punch", and, what a splendid etude for swift performance of broken thirds and fifths in both hands.

Winding up the list and ranging from advanced to virtuoso grades, I will first mention *Alma Brasileira* (Soul of Brazil), a truly beautiful number, both sensitive and powerful, in romantic style and four others of great brilliancy and suitable for recital and concert work.

Dansa Miudinha (Dance) from "Bachianas Brasileiras No. 4," also a remarkable etude for finger independence in both hands.

Danse da India branca (Dance of the White Indian), another excellent etude in staccato playing.

And standing at the top, *Festa no Sertao* (Jungle Festival), an authentic virtuoso-like number in the grand style, probably the most effective—and difficult—of all mentioned. What a closing piece for a group, or a program!

In his native country, bountiful Brazil, Heitor Villa-Lobos is not only the outstanding musical figure he is a sort of hero, a Berlioz of the New World. Those looking for something new, refreshing, invigorating and picturesque will surely find it in the above mentioned works.

FOR THE YOUNG

My little four and a half year old girl shows an unusual disposition for music. When I have a good concert on radio or television she always comes and listens attentively. She also goes to our piano and tries to make out tunes although she has had no instruction as yet. Do you think I should get her started and if so could you recommend materials which would be suitable for that early age? Thank you very much in advance.

(Mrs.) J. W. E., Ferguson

Four and a half is indeed an early age, but if your child shows unmistakable signs of musical inclination I wouldn't hesitate to get her started. As long as there is interest and receptivity I would say the earlier, the better.

You could investigate Ada Richter's "Kindergarten Class Book," written for children who do not know their letters yet. It is based on the story of the Three Bears, which they love. No time signatures are used in the beginning in order not to confuse the pupil. He plays as he would sing or—in the case of the bass clef—say the words. The notes are read not by naming them, but by the way they move from the staff to a note, i.e., up or down, skip one, skip two, etc. Along with this book read about the fifth lesson "My First Note Book" by the same author can be started. This—of course can be introduced at any time earlier or later, depending upon the pupil's ability.

I believe the above will ease your child into the study of the instrument and for her, as for others, music study will become a pleasure instead of a burden.

THE FIRE DANCE

May I come to you for information about the Fire Dance *by De Falla? What is the best fingering for the opening trill? Is it better to trill with both hands until the left hand has to* (Continued on Page 58)

Marshall Bidwell at the console of the Carnegie Hall organ



by Alexander McCurdy

Legacy from Carnegie

The unique and inspiring story of the organ recitals which have continued for nearly 60 years in Pittsburgh's Carnegie Hall.

THE GREAT PIPE-ORGAN at Carnegie Hall in Pittsburgh, Pennsylvania, is, to say the least, an aristocrat among concert organs. While there are instruments in this country which contain more manuals, a greater number of stops and a bigger total of pipes, the Carnegie organ is not far behind and in terms of fine music brought to vast audiences over the years, it is second to none.

Carnegie Hall was built by Andrew Carnegie in 1895, and in the fifty nine years since then men and women in all walks of life have been able to hear the finest in organ music played on an excellent instrument by outstanding performers. The men who have performed there have had a sense of responsibility to their audiences, the aim has been to meet each listener at his own level and gradually inculcate in him a taste for the finest in musical performance.

When one observes the rapt attention of an audience at Carnegie Hall, and reflects that this is part of a continuing process which has been going on nearly sixty years, its importance in furthering the development of musical taste is seen in its proper perspective.

Last October 3 Marshall Bidwell observed a milestone by playing his 1,457th recital since he assumed the post of regular organist in 1932. Mr Bidwell in these recitals has ably carried on the great tradition established by his predecessors.

It was Frederick Archer who inaugurated the then new organ with a recital in Carnegie Hall, and who later became the first regular organist. During his six years' incumbency Mr. Archer presented 451 recitals and lectures.

His successor was Edwin H Lemare, whose *Andante* for organ was fitted with a set of Tin Pan Alley words and became widely known under the title of *Moonlight and Roses*. Mr Lemare held the post from 1902 to 1905, during which time he played 170 recitals.

He was followed for a season and a half by guest organists, until Dr. Charles Heinroth began his tenure of office in October, 1907. For a quarter of a century thereafter, this outstanding virtuoso presented programs of high artistic excellence.

Since Mr Bidwell became organist in 1932, all sorts of innovations have taken place. He has instituted choral programs with the organ, orchestral programs with the organ, and this year is launching an adult educational program which it can be predicted will be a model of its kind.

Mr Bidwell's comprehensive programs serve among other things to display the vast tonal resources of the Carnegie organ. It is a big and versatile instrument, containing 8,600 pipes in 130 stops. The original instrument has been rebuilt several times, most recently by Aeolian-Skinner. At each rebuilding the builders have wisely incorporated the best of the old stops along with the new. Thus, as it stands today the organ contains some pipes only a few years old, others which have been in continuous use since 1895.

Now brought up to date mechanically and tonally, the instrument is one on which music of any style can be effectively played. There is a fine ensemble on every manual and an adequate pedal, thus the music of Bach and his contrapuntal predecessors can be performed with wonderful clarity and with independence in all the parts. For Guilmant, Widor and other orchestral-minded composers of organ music, there is a wealth of colorful solo and orchestral stops to draw upon. The instrument has a wide variety of percussion stops in the category to even included a Chickering grand piano which may be played from the organ console.

It is an education for an organist to drop in unannounced at one of Marshall Bidwell's programs. A typical recent program included magnificent performances of the Bach Toccata in F, Debussy's *Prelude to the Afternoon* (*Continued on Page 58*)

Concerning a Straight Thumb, a Stiff Wrist, and a Too Fast Vibrato



by HAROLD BERKLEY

"I have a pupil who has had previous instruction and who has so much trouble with the bow hand. She was keeping her thumb straight which naturally made her wrist very stiff. I have tried many things but nothing seems to help. So I would appreciate any advice you can give me. I also have a pupil with a too fast vibrato. Have tried having her practice it slowly, but she cannot seem to strike a happy medium. . ."

Miss F. J., Wisconsin

A straight thumb is not by any means the evil thing it was long thought to be. There are many violinists who keep the thumb straight all the time and who lack nothing of agility of bowing or beauty of tone. It all depends on the length of the thumb in relation to the first finger.

The average thumb reaches to the middle joint of the finger. If it is noticeably shorter than this it should be straight most of the time, bending slightly only when the change from Up bow to Down bow is being made. If a short thumb is bent all the time it pulls the bow too much towards the palm of the hand, which lessens the flexibility of the fingers and makes it difficult for the first finger to maintain its function as a tone producing agent. An unusually long thumb will be curved nearly all the time, for if it is straightened it will push the bow towards the tips of the fingers, and this too impedes flexibility. The thumb of average length should straighten when the fingers straighten and bend when they bend.

This straightening and flexing of the fingers is the basis of all good bowing. One can go further and say that a flexible wrist depends on the flexibility of the little finger. If this finger is held rigid, a supple hand and wrist is impossible, ogility of bowing and tonal beauty suffering in consequence. Stiffness in the wrist is much more frequently caused by a rigid fourth finger than by a straight thumb.

In my opinion, some interesting work on the Wrist-and-Finger at the frog (see ETUDE for April 1946, May 1952, and December 1952) would soon free up your pupil's bowing. But make sure she understands that when she is practicing it there must be no arm movement whatsoever. (See Chapter III of my book, "The Modern Technique of Violin Bowing.") As soon as progress is apparent, the Motion should be incorporated with full-length bow strokes the wrist and fingers being wholly responsible for the last two or three inches of the Up bow, the fingers remaining curved throughout the succeeding Down bow and then straightening somewhat as the change is made to the next Up bow.

It can be said that the Wrist and Finger Motion, discreetly used is the essential element of good bowing, and that the flexibility of the little finger is the key to the Wrist-and-Finger Motion.

With regard to the pupil whose vibrato is too fast, you do not say whether she vibrates from the arm or from the wrist. If the former, then you should eliminate the arm movement—so that the arm is still but not rigid—and work towards a slow and even wrist vibrato. This may take a little time, but if both you and your pupil are patient, good results will eventually appear. Apart from the fact that it is unmusical, an overly fast arm vibrato is a technical hazard. It is usually produced by stiffening the upper arm, which in time often leads to a stiffening of the entire left-arm technique. It is well, therefore, to eradicate it as soon as possible and build up a relaxed wrist vibrato. When this has been acquired the arm can be brought into use again to give additional intensity to the tone. If a player has a good wrist vibrato, there is little danger of stiffening when the arm is used.

If, on the other hand, it is a wrist vibrato that your pupil is already using, she must learn to play without any vibrato at all. This will not be easy at first, but it is the only way to solve the problem. When she can play a lengthy melodic passage with a relaxed hand and arm, and no vibrato, then she should begin to practice a really slow vibrato in the third position. As soon as she can do it with complete evenness, she should vibrate a little faster in the third position and slowly in the first position. Then, as she gains control, she can vibrate still faster, until the vibrato is fast enough to be musically expressive.

Remaking a faulty vibrato is a slow process and calls for patience on the part of both teacher and pupil; but when your pupil has attained the desired results she will feel a sense of accomplishment that will give a big lift to her morale.

There have been remarks and comments on various aspects of the vibrato in a number of issues of ETUDE during the past few years; especially an article in October 1947 and Forum page comments in December 1948, April 1949, August 1950, September 1952, and September and October 1953. Perhaps you can obtain these back numbers from the publishers of the magazine.

THE CURLING LITTLE FINGER

Most teachers have in their classes at least a few pupils whose left-hand little fingers curl up when not in use. It is a bad fault, for it retards and weakens the general technique, and it is one that is by no means confined to elementary pupils. Recently a quite advanced (*Continued on Page 59*)

Dear Piano Teacher —

An open letter from a layman, with challenging thoughts concerning the shortcomings of some teachers

by H J SACHS

WILL YOU ALLOW a layman to suggest what he thinks is wrong with many teachers of piano?

I am a college teacher of English. During the past few years I have taken an inventory of hundreds of my students who have had piano lessons. The great majority say that they rarely go to the piano, that they have serious difficulty in reading even very simple music and that they are not fond of classical music.

In the old days we would have said that these students had no talent. Today we know that a good instructor can teach almost any child of normal intelligence to play fairly well and to enjoy good music.

Why then did these students fail to learn to play or to appreciate good music? From my questioning them and from my observations over many years I have found the following four points to be the most serious and most frequent causes of failure.

1. *Too much time is spent preparing the child for recitals.* A great many teachers give recitals every six months and nearly all of them give recitals at least once a year. For several months before the recital the child practices almost exclusively on the recital pieces. Frequently she becomes so tired of her pieces that her annoyance and boredom extend to all her music. Many children worry themselves and their parents in a nervous frenzy in their dread of public appearance. Granted that recitals may do good, make sure that your recitals do not do more harm than good. Do not have them often. Keep most of them highly informal. Avoid preparing too long for them. Do not put pressure on the timid child to participate.

2. *The new teacher insists on "starting all over."* A large number of teachers who have had one or more predecessors will insist that nearly everything the preceding teacher did was wrong. They say the child's hand position is wrong, his counting wrong, his practice methods wrong, and so on. "Let's start all over," says the new teacher, "and do it *right*."

This starting all over usually does not make sense. If a fourth grade school teacher finds that her pupils do not read well she does not start all over with sentences like "I see the cat. Do you see the cat?" The piano teacher who goes back to very elementary drills and materials often bores the child to distraction, hurts the child's ego, and loses her in a short time.

3. *The teacher does not make the child her friend.* Consider the child in the grade school. If he is exceptionally bright, he always learns a good deal, whether his teachers are good or bad whether he likes the teachers or not. If he is average he gets discouraged when his teachers are unskilled or unfriendly and if he had his way he would quit school. But generally no parents these days will allow a child to stop going to elementary school.

However most parents *will* allow children to give up their music lessons if the children are consistently and extremely unhappy about the lessons. Too many teachers fail to remember that the typical child of modest talent yearns to be out of doors after a day at school and unless the teacher can make music lessons moderately enjoyable it is only a matter of time before the child's nagging or failures persuade the parents to give up the music lessons. The stern or nervous or unfriendly teacher simply cannot succeed with the child of average talent. The child is tense during lessons, her fingers grow stiff, her mind goes blank, she plays much worse than she does during her practice periods. And almost always while she is practicing, she is thinking of "crabby old Miss Jones." It is not necessary for the teacher to gain cheap popularity by praising slipshod work or having very low standards, but she must remember that the teacher who is fond of children, who is kind, patient, and tactful has won half the battle from the start.

4. *The teacher has unpractical goals and unpractical methods.* There are certain teaching methods which are excellent for the remarkably gifted child who is going to be an outstanding or a professional musician. These methods have come to us from European conservatories which specialize in training concert pianists. Unfortunately they are the worst possible methods for the typical child. And unfortunately they are the methods which large numbers of teachers still use for all their pupils.

They assume that the child has great ability and an eagerness to put in unlimited time in completely mastering every detail. Therefore the teacher strives for perfection from the first. Endless drills and scales. Insistence on exact positions for hands, fingers, and wrists. Vast amounts of Bach and Czerny. The utmost meticulosity in tempo. Refusal to leave any piece until it is completely mastered. Horror at the child's interest in popular music. And so on.

Few of your pupils are going to play the *Appassionata* or play it well. Let them enjoy their music. Let them play simple pieces almost from the start, rather than after the first six months. Let them have some voice in the choice of pieces to be studied. Instead of endless, dull, dreary exercises for the left hand, for runs, for arpeggios for training the weak fingers, substitute interesting pieces which will give practice in these matters. Use the devices listed in the best music magazines to make the lessons varied, interesting, and enjoyable. And if it will increase her interest in pianistic skills, let the child play some light popular music of the day.
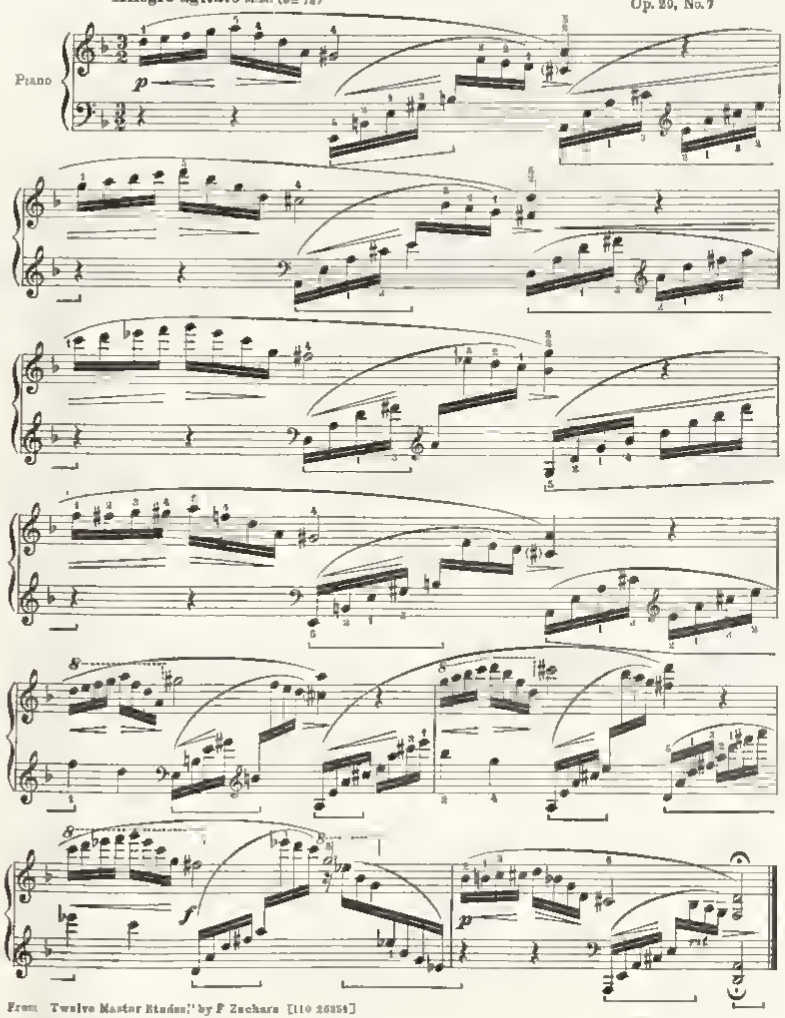
Such methods are not necessary, of course, for the child who has unusual talent and who may become a professional musician. But how many of your pupils are going to become professionals? Adjust your teaching to the needs and interests and abilities of your pupils. That is the best rule in any kind of teaching. THE END

Grade 4

Etude in D minor

Allegro agitato M.M. (♩= 72)

FRANCISZEK ZACHARA
Op. 29, No. 7



From "Twelve Master Etudes," by F. Zachara [110 26354]
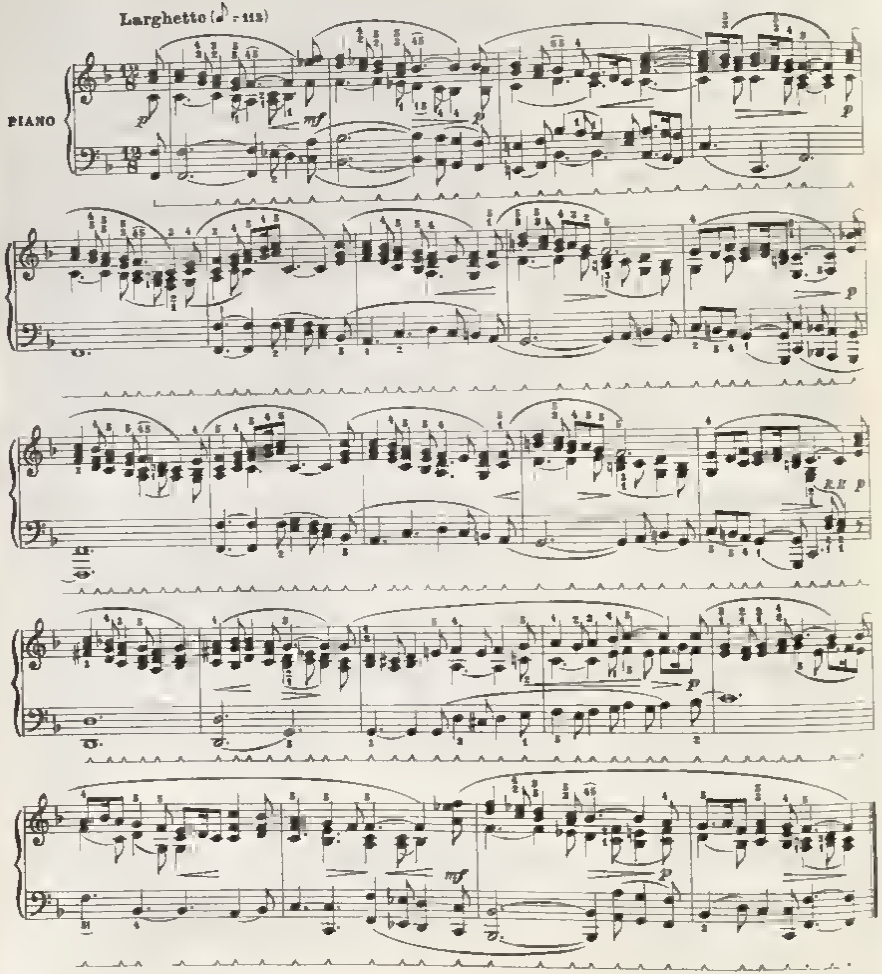
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He Shall Feed His Flock

(Alto Solo from "The Messiah")

Grade 3

GEORGE FRIDERIC HANDEL
Arranged by Henry Levine
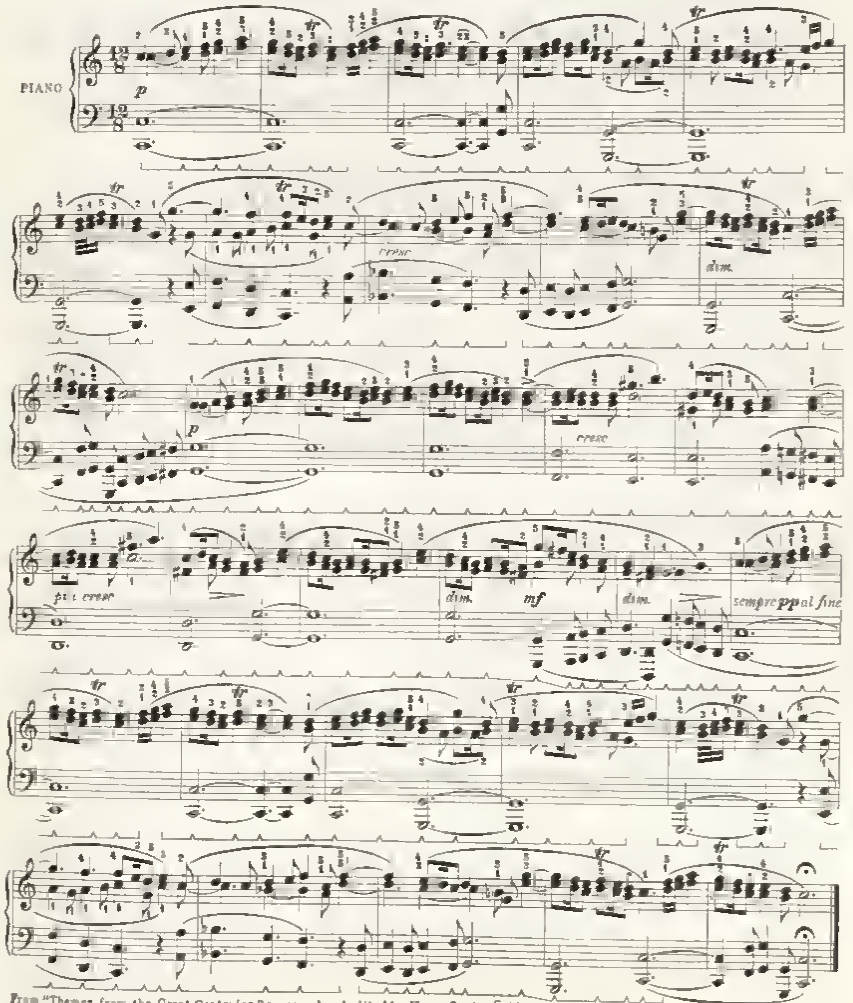


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Pastoral Symphony

(from "The Messiah")

Grade 3½

GEORGE FRIDERIC HANDEL
Arranged by Henry Levine
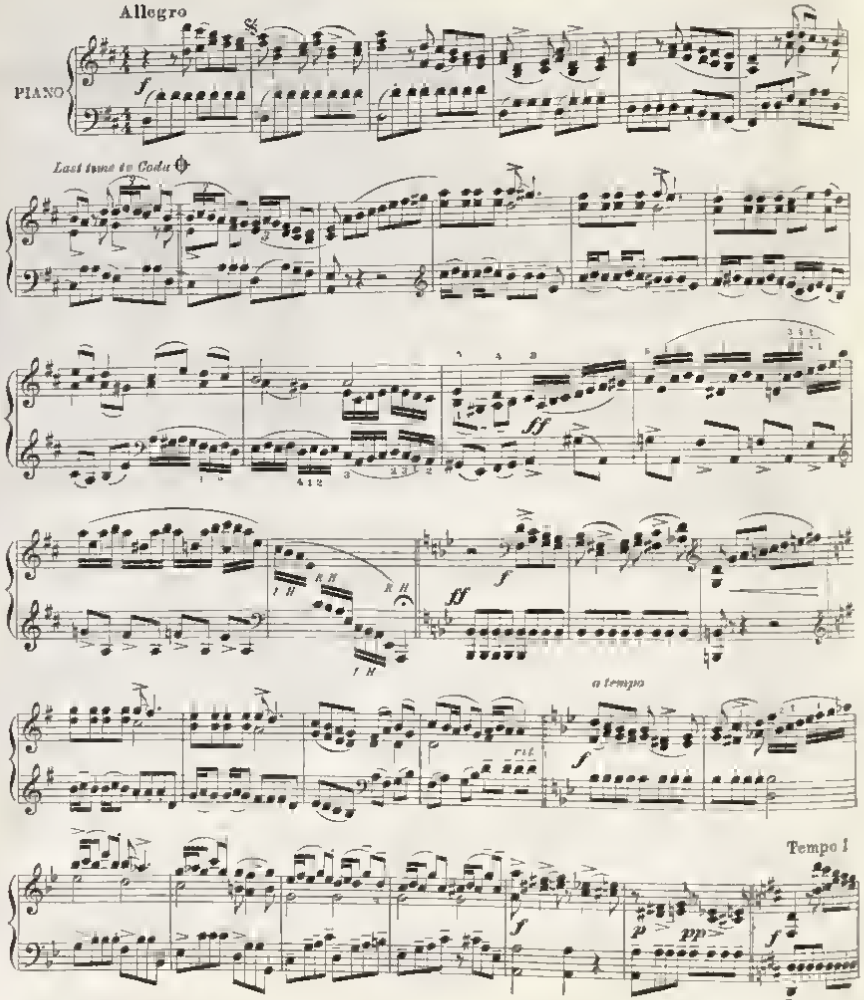


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Grade 4

Sonatina
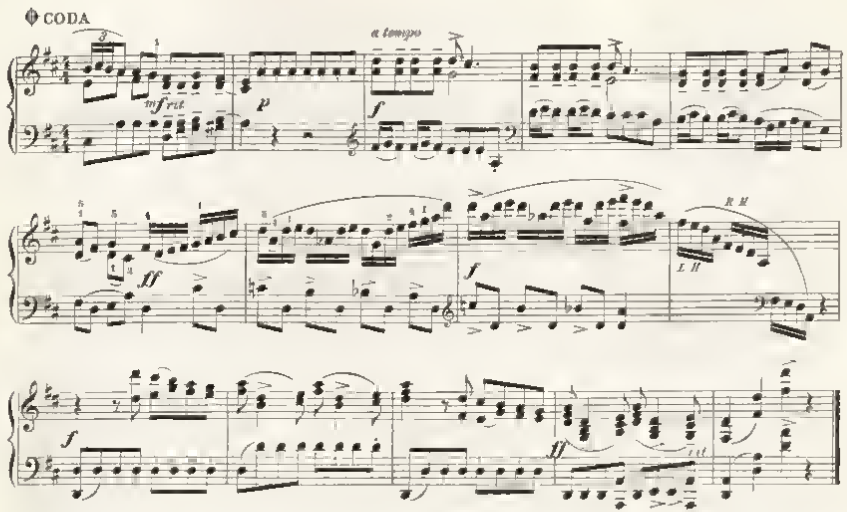
(From Introduction and Sonatina)

MARGARET WIGHAM



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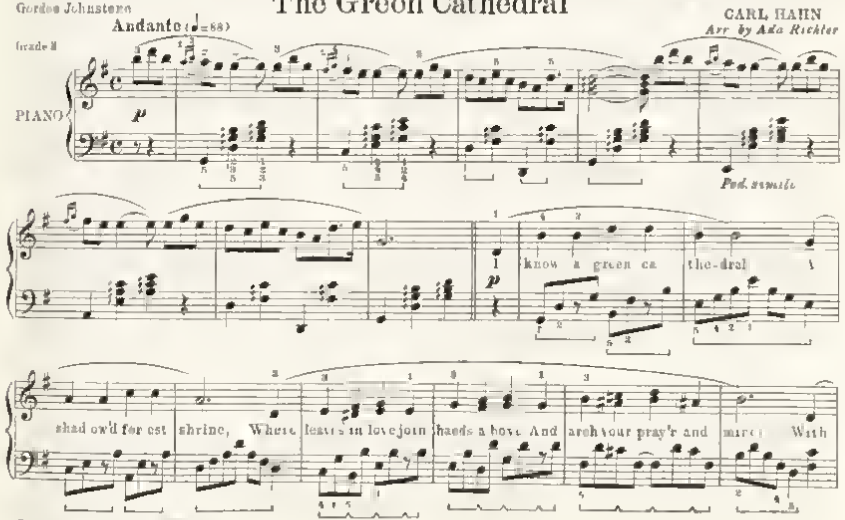


The Green Cathedral

Gordon Johnstone
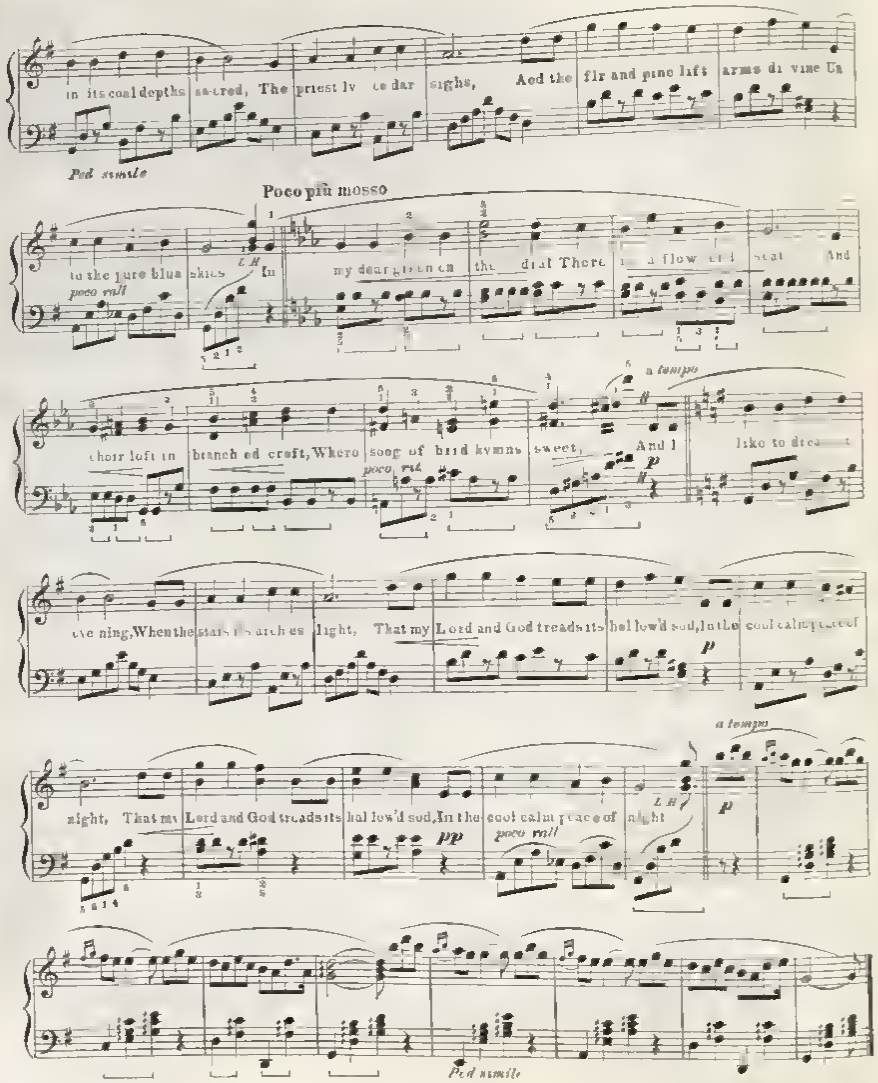
CARL HAHN
Arr. by Ada Richter

Grade II



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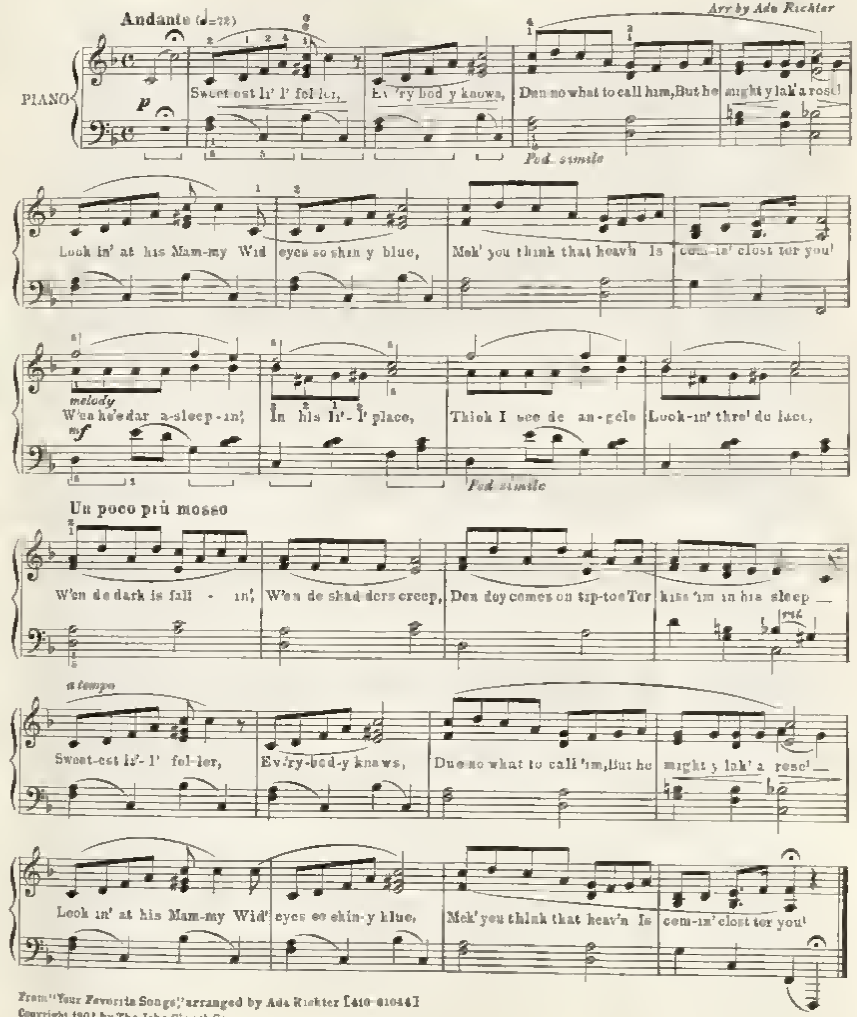


Grade 3

Mighty Lak'a Rose

Frank L. Stanton

ETHELBERT NEVIN
Arr. by Ada Richter



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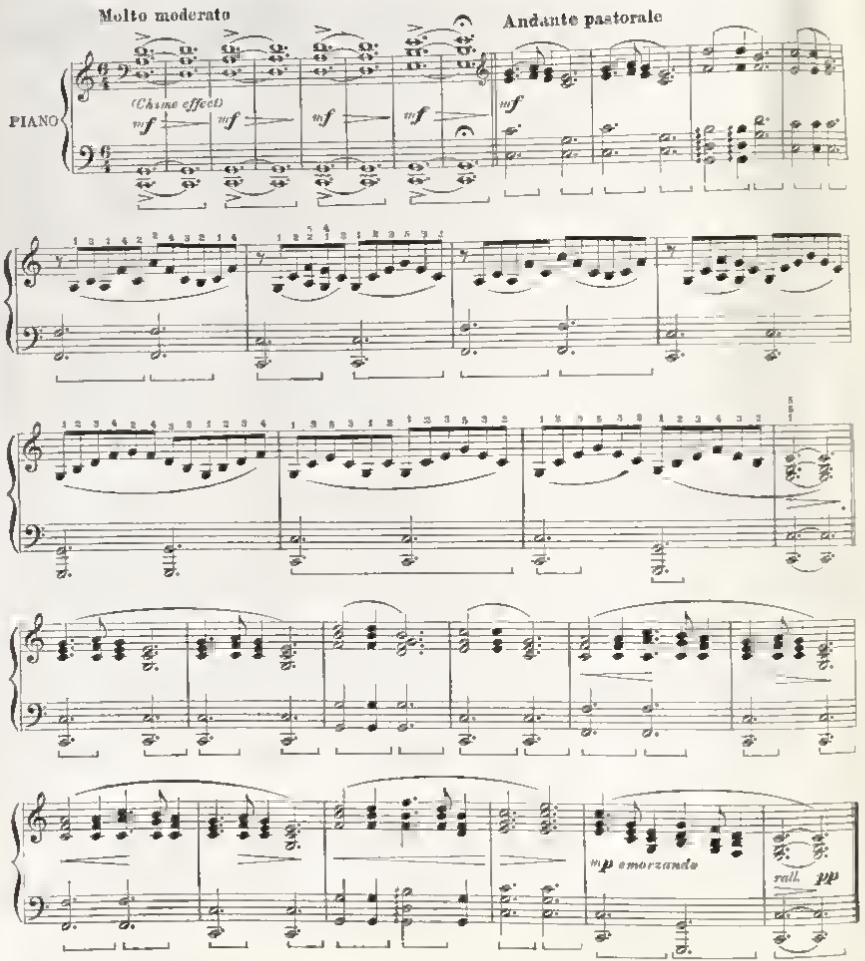
Grade 4

Silent Night

SECONDO

FRANZ GRUBER

Transcribed by Clarence Kohlmann
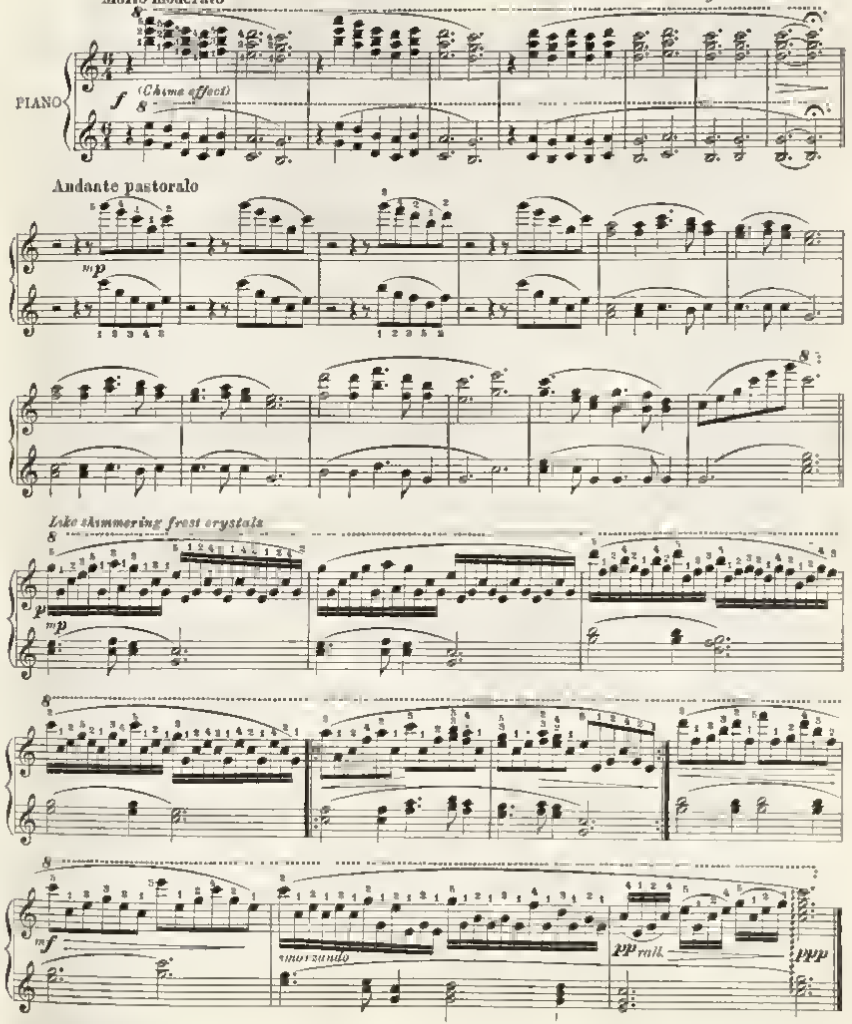


From "Twenty Piano Duet Transcriptions of Favorite Hymns" by Clarence Kohlmann [110 40048]
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Silent Night

PRIMO

FRANZ GRUBER

Transcribed by Clarence Kohlmann
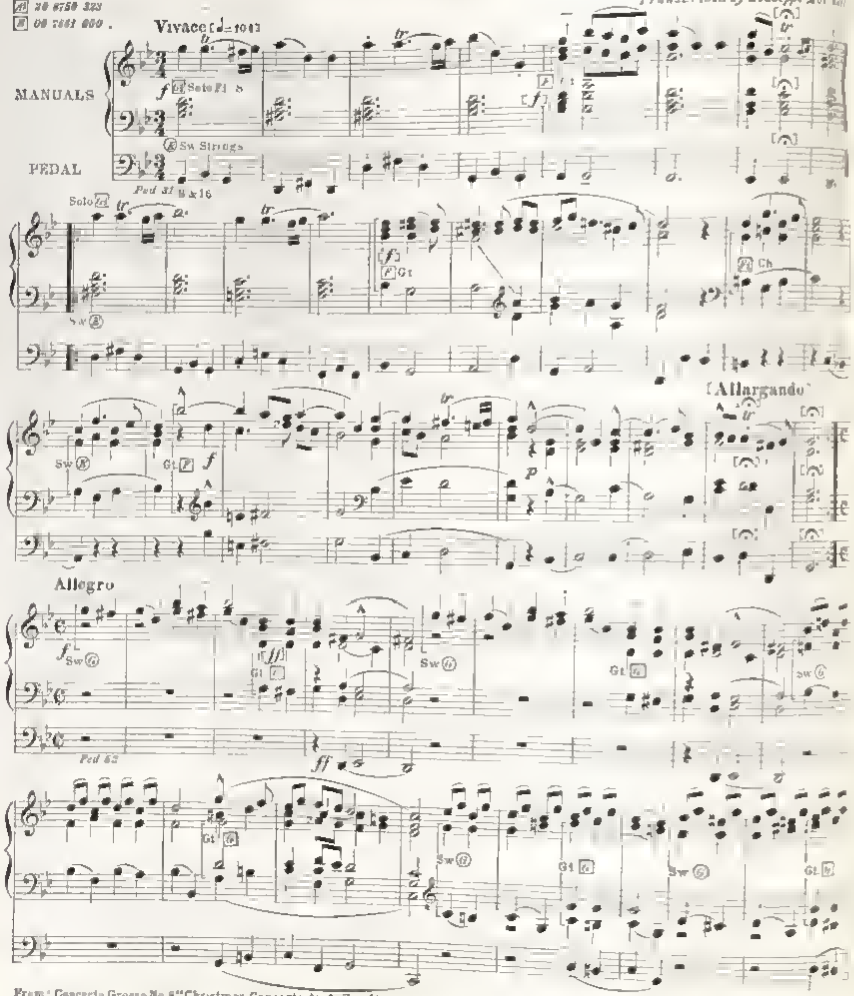


Hammond Registration
(A) 00 6871 646
(B) 10 4666 422
(C) 20 6750 323
(D) 00 7661 800

Vivace and Allegro

(from Christmas Concerto)

ARCANGELO CORELLI
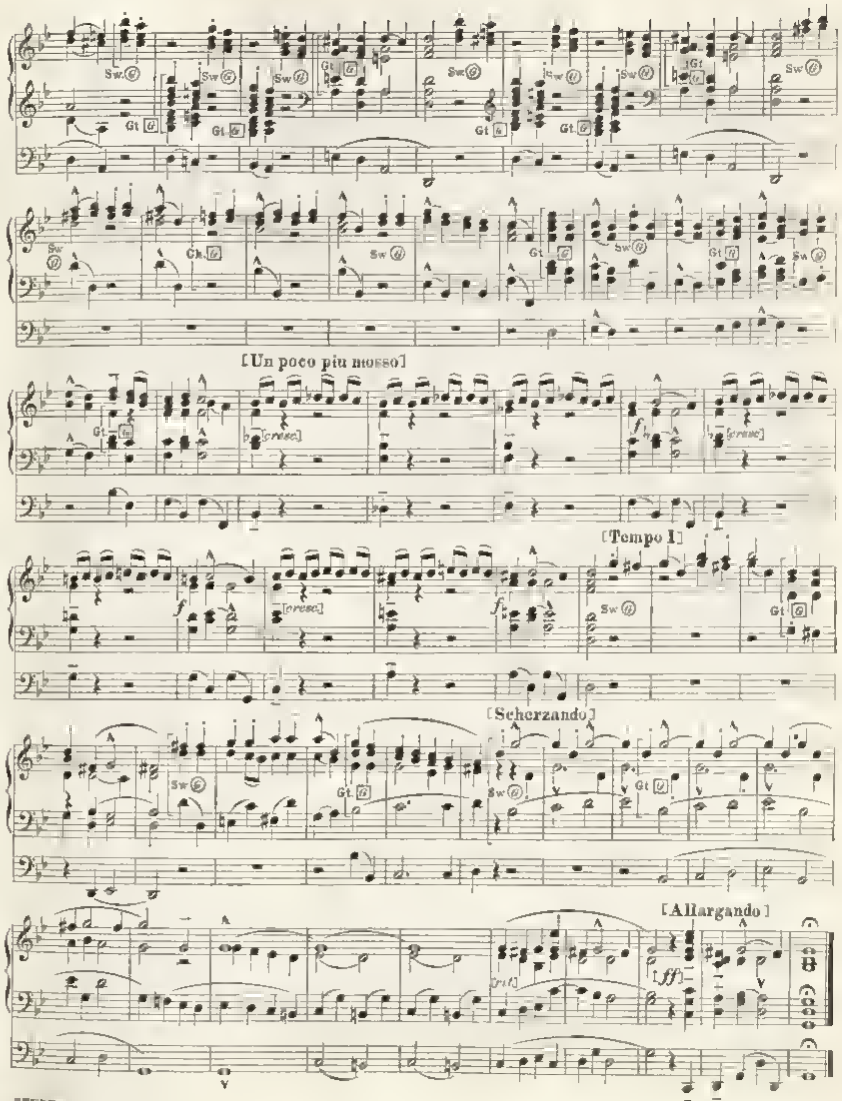
Transcribed by Giuseppe Mo[illegible]



From "Concerto Grosso No 8 "Christmas Concerto" by A Corelli, transcribed by G Moschetti [433 41087]

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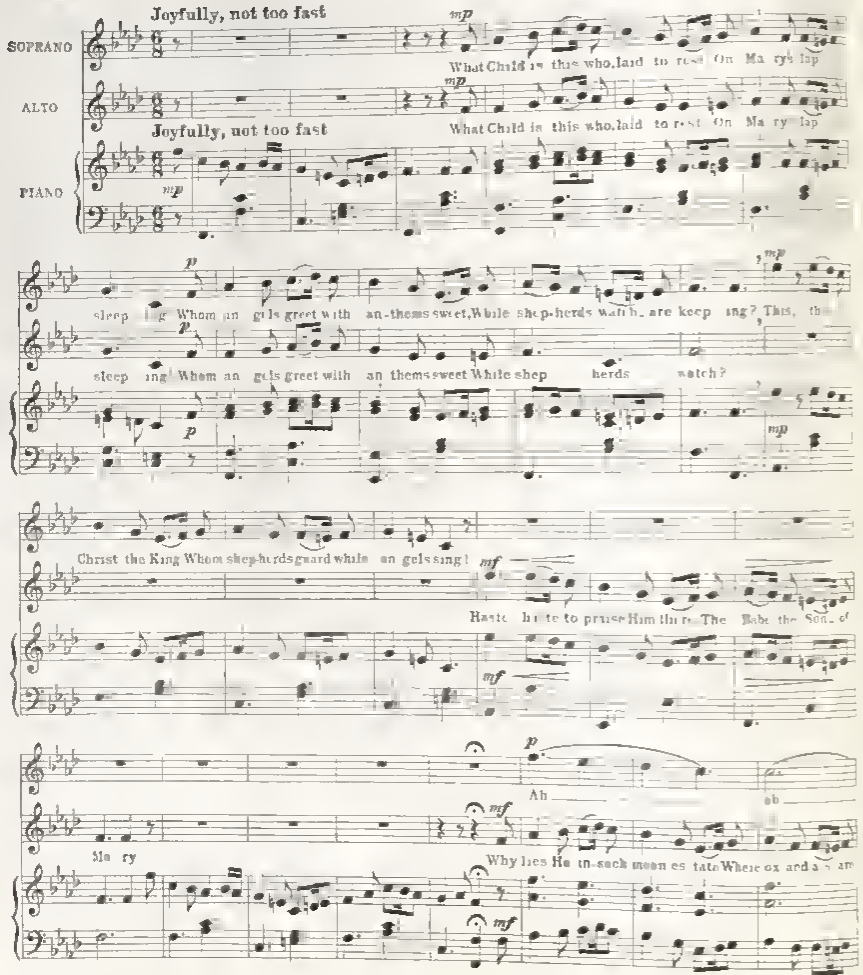
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What Child is This?
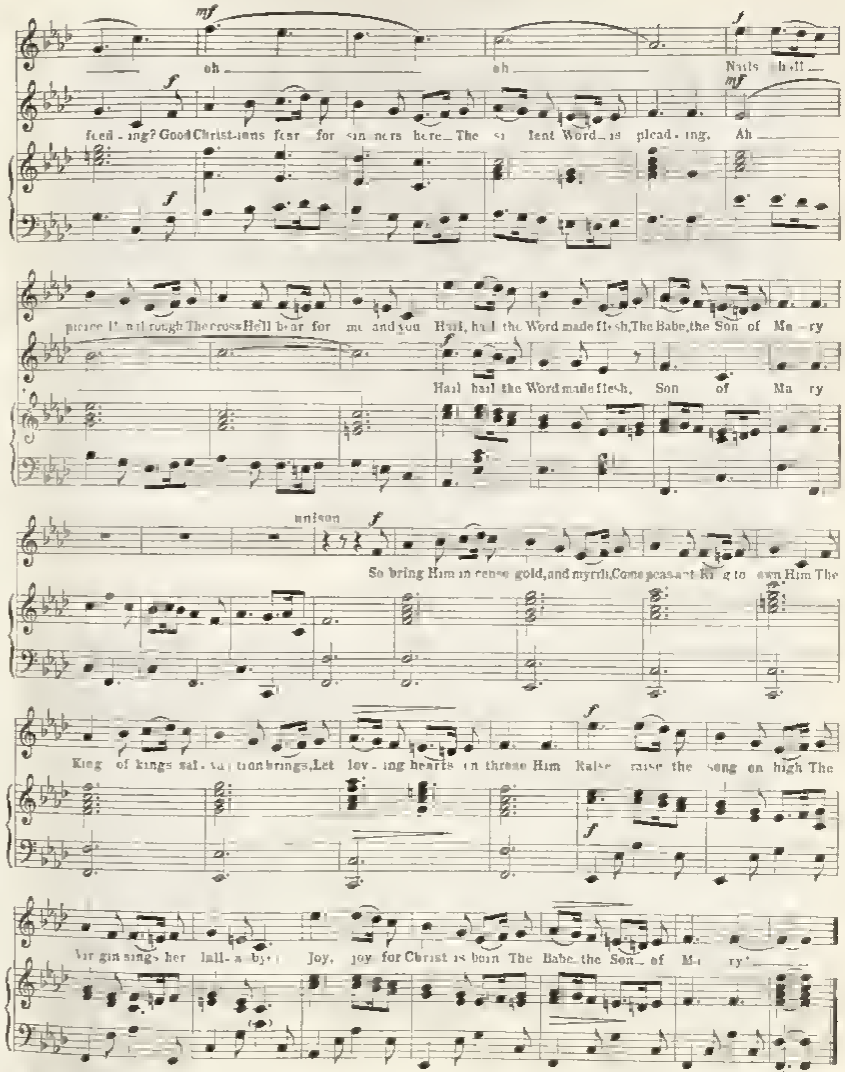
Traditional

GREENSLEEVES (English)
Arranged by Margaret Jones Hoffmann



From "Sacred Songs for Junior Choir," selected and arranged by M J Hoffmann [412.41007]
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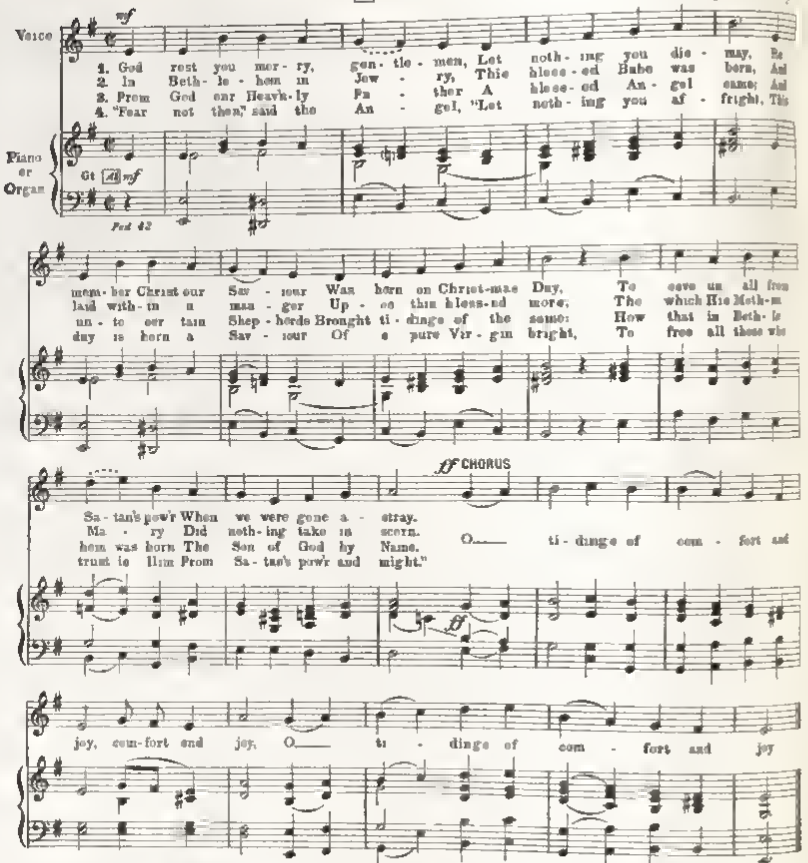
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God Rest You Merry, Gentlemen

Traditional
Arr by Anthony Candelori
Edited by G W Anthony

Hammond Registration
[A] 20 8765 432



5
The shepherds at these tidings
Rejoiced much in mind,
And left their flocks a-feeding
In tempest, storm, and wind
And went to Bethlehem straightway
The Son of God to find.
O tidings, &c.

6
And when they came to Bethlehem
Where our dear Saviour lay,
They found Him in a manger,
Where oxen feed on hay;
His Mother Mary kneeling down,
Unto the Lord did pray.
O tidings, &c.

7
Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All other doth deface.
O tidings, &c.

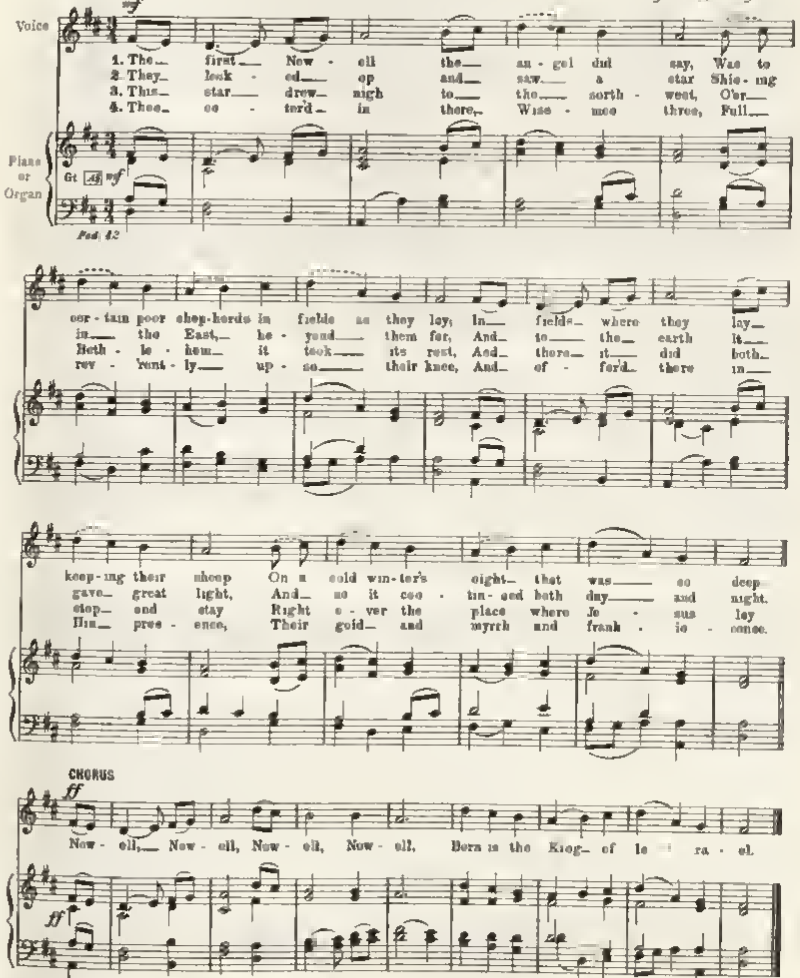
From "Carols for Christmas," by Anthony Candelori, Edited by G W Anthony [411 41004]
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The First Nowell

Traditional
Harmonized by Sir John Stainer
Arr by Anthony Candelori
Edited by G W Anthony

Words traditional

Hammond Registration
[A] 20 8758 612
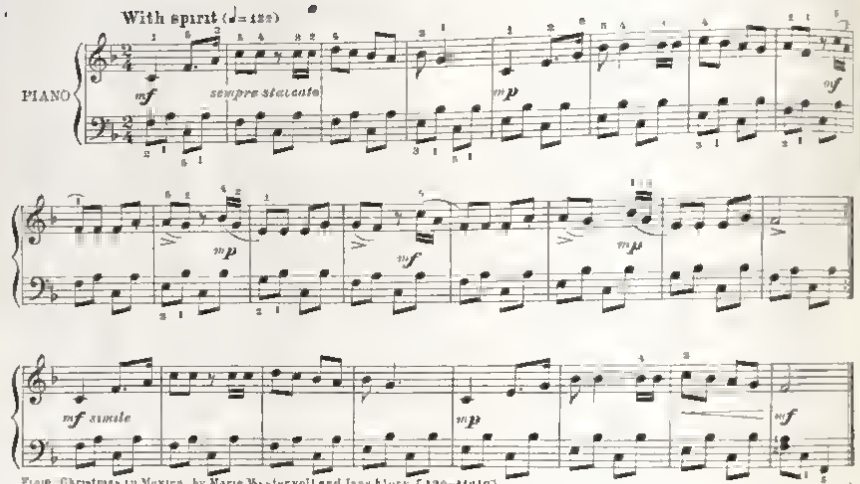


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Grade 2½

Poquita

Traditional Mexican
Arr by Marie Westervelt
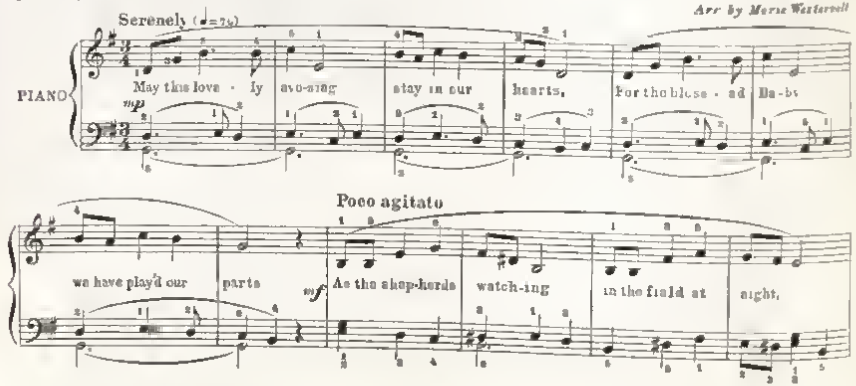


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Grade 2½

Jane Flory
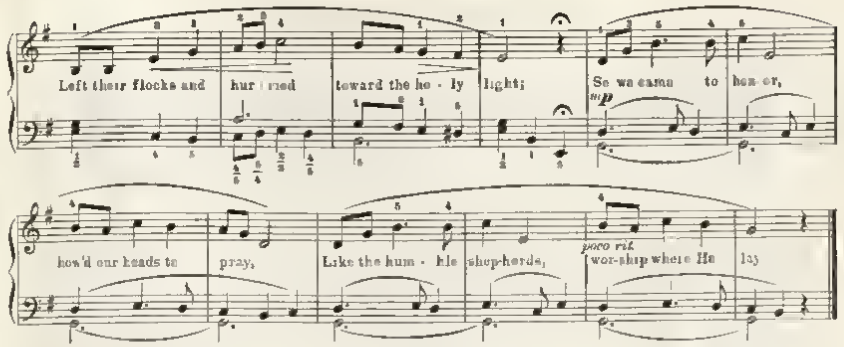
In Benediction

Traditional Mexican
Arr by Marie Westervelt



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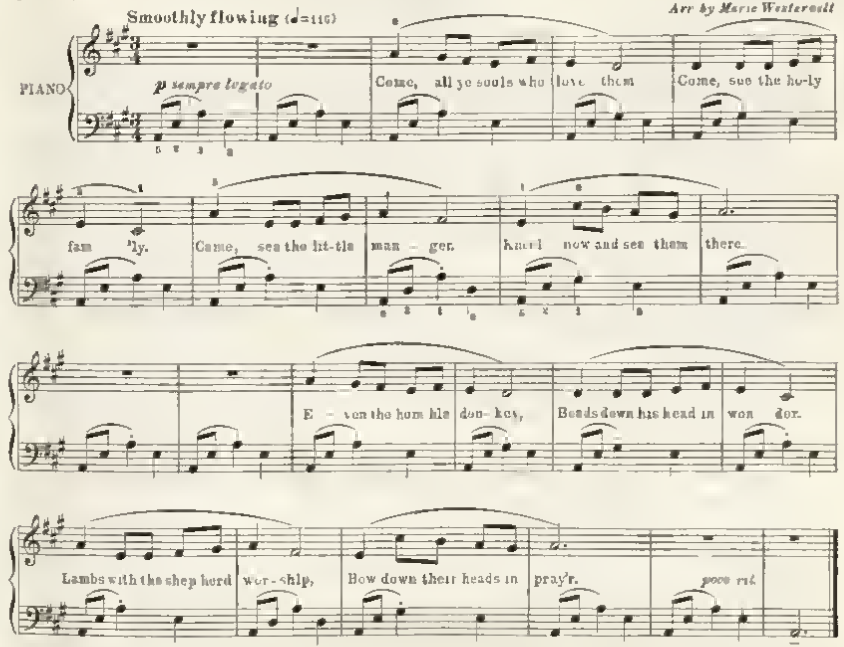


Grade 3

Jane Flory

Adoration

Traditional Mexican
Arr by Marie Westervelt
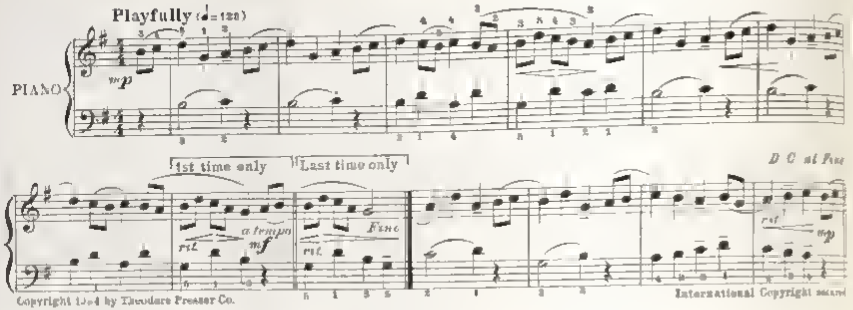


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No. 110 40321
Grade 1½

Scampering Puppies

BOBBS TRAVIS
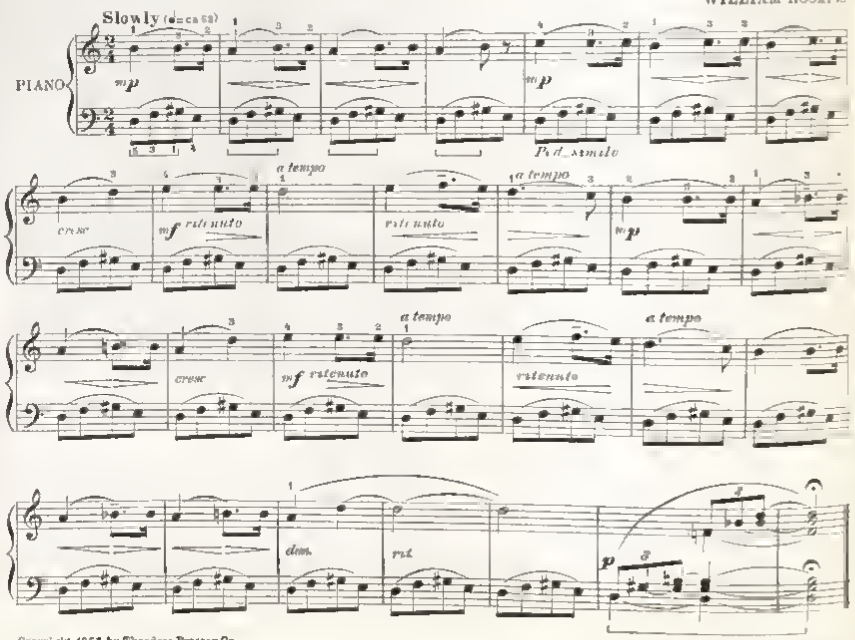


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No. 110 40327
Grade 2½

Pleading

WILLIAM HOSKINS
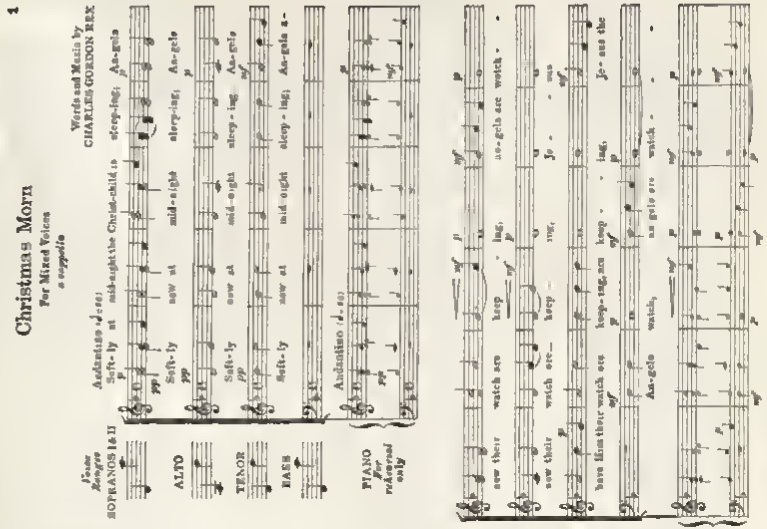


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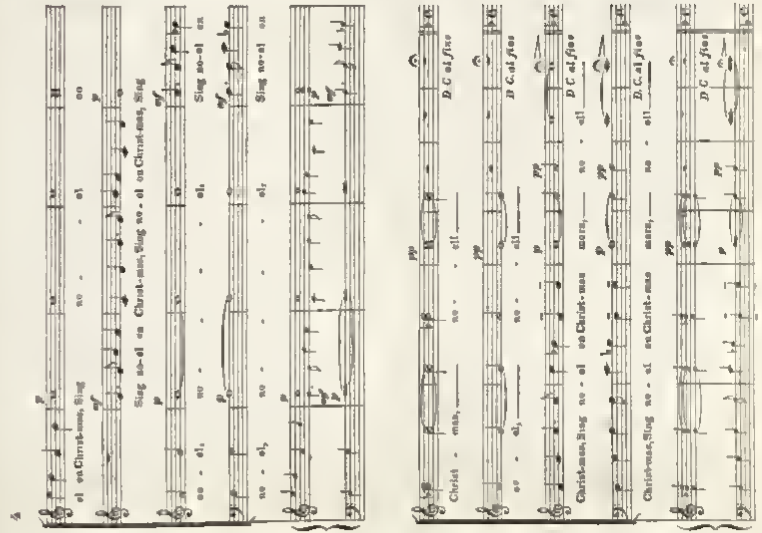
Christmas Morn

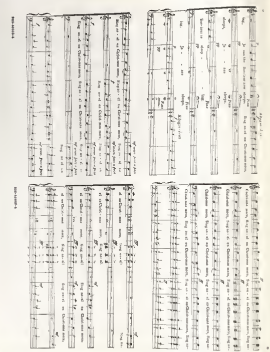
For Mixed Voices
a cappella

Words and Music by
CHARLES GORDON REX



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THE BAND'S REPERTOIRE

(Continued from Page 19)

instruments. As these improvements were added and the efforts of such master craftsmen as Theobald Boehm and Adolph Sax were accepted, wind instruments began to attract talented and serious students and performers. As a result wind playing became more artistic and acceptable to even the most elite concert audiences.

With such skilled performers available it was only natural that composers began to write for the winds and later such masters as Weber, Berlioz, Rimsky-Korsakov, Tchaikovsky, Wagner and many others began to give more importance to the winds. In fact, all of the above mentioned composers were so taken with the winds that they scored works specifically for the wind band.

Since that time, the instruments of the band have continued to be improved, until today, they are quite capable of meeting the demands of composers and performers alike. As a result of these advancements our modern bands no longer are restricted in their technical and artistic endeavor by inferior instruments.

Instead, due to the steady improvements being constantly realized in tone, intonation, reeds, mouthpieces, and mechanism of all wind instruments, the band is able to perform almost any passage in the technical or artistic range of the composer's score.

As a result of these improvements three important strides of advancement have been made. The first is concerned with *what repertory the band plays*; the second, the quality of the performance; and third, the band's audience.

In recent years, band conductors and their bandsmen have become much encouraged with the interest shown by top-flight composers in writing directly for the concert band. Among these composers are Respighi, Schoenberg, Hindemith, Prokofieff, Hanson, Creston, Cowell, Harris, Vaughan-Williams, Holst, Gould, Persichetti, Milhaud, Piston, Barber and many others. It is interesting to note that the works composed by these eminent composers include symphonies, tone poems, suites and overtures and also that their approach toward the band's repertoire is as serious as their efforts toward the orchestra.

The band of today has a variety of timbre, excellent facility, extensive range and sonorities. Its personnel is constantly improving and its audiences are more discerning.

The current trend of our better college and Service bands to absorb the more important contemporary literature is a definite sign of musical growth and of their likely contribution to our future program.

The repertoire of music written specifically for band continues to grow not only in quantity but fortunately in quality as well.

Many superior compositions are finding their way on band programs, and with more of our top-flight composers discovering in the band a new instrument for reaching great audiences, the band's future continues to look brighter with each ensuing year.

One of the band's most powerful influences for the future of our national music program lies in its universal appeal. In the past, the band has been responsible for introducing many people to music and frequently has stimulated their desires for the expansion of their musical appreciation and interests. Bands have always performed to the masses. Find me, if you can, a person who has not been inspired by a fine rendition of a stirring march. Perhaps it is true that band audiences are somewhat less sophisticated than those to be found attending orchestral concerts; however they receive great satisfaction in listening to the band and usually find that it has gained a very vital place in their musical lives.

The band which possesses competent personnel, performs under the baton of a competent conductor and presents serious music is thoroughly capable of exerting a great cultural and educational influence upon its players and audiences. It is not similar to the orchestra in function or in character; neither should it attempt to compete for the same musical attention.

The band has its own individual sound, just as does the violin and cello or the piano and the organ. The ensemble is a valid one—it can be subtle, refined, beautiful, sonorous, and powerful. It is a distinctive color and possesses such universal appeal that it is capable of being developed in many directions. It has for some time, particularly during the last twenty-five years, demonstrated its artistic potentialities. With the recent development of its repertory and the newly acquired interests of our best composers plus the continued musical growth of band conductors, we may be assured of even greater progress in the future.

The problem which at present seems an unsurmountable barrier is that of instrumentation. The term "*band*" even today might well be a "generic" term; particularly since no two bands seem to possess identical instrumentation. Since its very inception this has been the band's most common enemy, for without a definite instrumentation neither the composer, the publisher nor the conductor can possibly conceive the true band sound.

For more than a century the history of the band is one of constant experimentation. Even today within our own county, state, and national boundaries, the band's instrumentation remains in a rather chaotic condition. In one instance, there is the advocate of the "large band," who would include every type instrument ever made, as well as a few still to be designed; next there is the "small band" advocate who would reduce the band's instrumentation to a mere chamber music ensemble.

Regardless as to who is correct in his concept, the fact remains that the composer or arranger, as well as the publisher and the band's audience, is in the middle.

The same situation prevails in Europe where the French, Italian, German and Belgian bands likewise have toiled through the years to agree upon an international instrumentation. As a result of these conditions the composer, when asked to compose a work for the band, asks—"Which band?" The arranger also is in a state of confusion for he does not know the instrumentation of the bands which will perform his arrangements. The conductor also finds it difficult to know just which arrangement is most effective for his band, and the publisher finds it impossible to set up a standard or symphonic instrumentation. Unfortunately the audience is the final victim and is not sure of just what instrumentation they will hear when they attend the band's concert.

For more than a century the band has been evolving and it is quite impossible at this time to predict just where it is going insofar as its future instrumentation is concerned. In America the high school and college bands greatly outnumber the service or professional bands; military bands function chiefly within their own immediate sphere and are less susceptible to instrumentation changes although unfortunately our own Army, Navy, Marine and Air Force bands of Washington, D. C. vary considerably in regard to instrumentation and repertory.

The problem of instrumentation may at first seem unimportant or irrelevant, but such is not the case, for it is this very point that has delayed the band's progress throughout the years. If a prescribed instrumentation can be effected and adhered to by composers, publishers, and conductors, then we will have achieved the first step in establishing the band as a source of sufficient importance to warrant the respect and attention of our foremost composers.

Perhaps the solution to the instrumentation problem can best be found in the establishment of the band's repertory. Since our bands can be classified into three separate and distinct categories, namely, (a) the school band, (b) the university band, and (c) the military band, perhaps a separate and distinct instrumentation and repertory are essential in its universal development.

The school band must have a repertory that is commensurate with its experience, proficiency, and community and school commitments. This repertory by necessity must be restricted in its grade of difficulty and its musical demands upon the young musicians. Also, since the function of the school band is versatile, its repertory must, by necessity, be unlike that of our military bands.

On the other hand, the repertory of our university and college bands demands considerably more from both the composer and the conductor. Here we are likely to find musicians with added experience, proficiency and comprehension. In many colleges, the band membership is composed primarily of men and women who are entering the field of music as a profession. Naturally they are interested in the more serious works of prominent composers. However, up to the present time, they have been dependent upon the school and military band repertory and, while a few of these compositions are serious and worth while, the majority fail to challenge the musicality of our better college or Service bandsmen.

In view of these facts, it seems that our college band must lead the movement for a new repertory and a specific band instrumentation. The American Bandmasters Association is currently studying the possibility of the establishment of an international instrumentation. Raymond Dvorak, chairman of the committee, has received considerable encouragement from various European sources. Perhaps, some day in the near future we will witness an international instrumentation for the band; one which will be as stable and as well conceived as that of the orchestra. When this has been realized one of the most progressive steps in the band's history will have been achieved, then and only then, will our serious composers afford the band their best creative efforts.

The challenge is ours. THE END

THE STUDY OF THE CLARINET

by William D. Revelli

In the January issue Dr. Revelli will have in the Band Department the first installment of a two-part article dealing with the clarinet. It is a most comprehensive discussion, telling in considerable detail among other things what constitutes good clarinet tone and how it may be developed. It is all very practical and should prove most helpful to those interested in the clarinet.

THE IMPOETANT EOLE OF THE STEING OECHESTRA IN SCHOOL MUSIC

(*Continued from Page 15*)

tused very successfally ar a guide by most school orchestra directors to produce adequate balance It is quite true that one double-bass or violoncello player can equal the raliance of four or five violinists, yet the same proportion, hu t for a rmall rnudium or large orchestra, can well serve ar a guiding lurnula lor the leader Balrance and blend in a string orchestra nl anarly any size will be rurrect nl this numerical proportion is lollowed. The homogeneous tonr that is obtainable from such a well-bal anced group can be ar nearly perfect as that from any possible grouping nl wind instrumants ar human voices. Wiilu the combination nl violins, cellos, violas and basses, forming a multiple string quiutet can produce rach a perfect blend, there is still enough difference in quality between the high and low strings to give plenty ol contrast in colour and supply lor each section its awn individ ual timbre, too. It was during the late 19th cantury that composerr began to exploit these colour charac teristict and were able to demand more power and variety lrom this near perfect combination of stringed instruments.

In many school instrumental groups the practice of assigning all the best violinists to the first violin part seems to be prevalent. This not only results in an unsatisfactory balance within the string choir but gives the wordful students the mistaken idea that only second rate ar inferior players should be assigned to the second violin or viola parts. If a well balanced string orchestra is ever se cured in any school group it will start in the director's mind. Only with this correct noncept can proper balance and blend within the string choir ever be recured. Ideally each section al the string orchestra is of equel importance and each section rhould nertainly be composed uf equally good players il the finest musical results are to be obtained. Good qurlity instruments and the best al individual instruction are a necessity il first class string orchestra playing is to be produced. A sug gestion al the right sized String Orchestra for your school is here rnadu only in the hope that you have realized the important rôlu played by the String Choir and that you in tand to balanse this all important choir in your orchestra For the small school, 4-3 first violins, 4-2 second violins, should be balanced by 3-3 violas, 3-3 cellos and 2-4 basses. Never should one player on any instrument be used if it can possibly be avoided, since two or more players can help each other and ru a real sense help the teacher by teaching each other In fact when only one player is lound on any ana instrument alone he rnually becomes the problem child.

In a school nl medium size 6-12 first violins with 5 14 second violins should be balanced by 4-8 violas, 4-8 cellos and 3-6 basses to form u well balanced 24-45 piece string or chestra. A large school should be able to provide 12-16 first violins and 10 14 second violins to balance 8-12 violas, 7-10 cellos and 6-8 basses thus creating a string orchestra nl from 40-60 players and u lully bal anced strng choir lor u symphonic orchestra nl 90 to 100 players.

In every school the string orchestra should be scheduled so that its rehearsal, ar an individual unit, will be possible at least once u week If it should be necessary to make this string rehearsal a regular part of the programs only by axcusing the wind and percussion players from orchestra once a week, this is urgent ly suggested in order that the strange can play alone and hear good string balance and string tone as well as experience the thrill al playing fine literature lor the strong orchestra. The confidence gained by the string choir in playing on their awn as a separate and important individual group will soon rnove than compen sate for the tinu lost to the full or chestra This morale building factu alone will prove to be well worth the cost in time Better stringed in strumentr to produce better tone quality better standards nl align ment good bowe tuners and other accessories lor all the stringed in strumentr become very important when the rtring orchestra starts to function as a separate and important unit in the school music program. The cheap and madequate stringed instrumentr that are so often found in school orchestras will soon be re placed by hutter quality instrumenta when string tone is required in stand on its own alone and is no longer covared by wood a nd and brass tone ar even by over prominent percus sion sounds. Better equipment, bet ter alignment better tune quality in the string choir will result in much finer attention to good blend, and good intonation

If the study al the special litera ture for string orchestra becomes a part al the regular orchestra routine in the school program, it will not be very long until the practice of programming, at least one number lor the string orchestra will follow since first of all the string players will want in are sonu al this beautir ful music ar a part of their public performanca and secondly parents and friends will want to hear the kind of music that so delights this group in their rehearsals

It has long been thr writer's be lief that whenever a first class ar chestra al any size makes a public appearance this string orchestru should if possible, be featured as at least one number Only in this way will the public be made aware nl the delightful literature that most of the great composers have written lor strings alone and at the same time provide concrete evidence to the string players that they really do occupy a most important rôle in the school music program.

The value al one player in an or chestra of 30 or 60 or 90 may seem to him small, but the individual mu sic-rnall, but the individual mu sic worth many times 1/30 or 1 60 or 1a worth many times 1/30 or 1 60 or 1a worth many times the combined value of 1/90th part al the combined value of all the performers, or he may be all the performers. Such a thought worth much less Such a thought clearly brings this eralnation more clearly to bear when, even though we like to think of an orchestra as a team and a unified instrument, we realize that the collective superiority in fermarks of the group is due largel to the qualities of the individual players, and in a real sense to the individual sections and choirs In dilldual players must be measured in terms of their individual contribu tions and abalities and when every individual in every section al the String Orchestra is able to produce his best because of fine equipment, fine teaching and careful diligent practice and because he is proud of his heritage as a riring player then there is very little chance that the music produced will not be exciting and thrilling for the listener as well as the performer and that the im portant rôle of the String Orchestra will not be understood and appre ciated by school officials, music teachers and the community a large

THE END

PEOGRAM OUTLINES AND PEEFOEMANCE PEESONNEL

(*Continued from Page 17*)

that of the longur program keeping in mind the principles applicable to the opening and closing selections of the first group and the final num position of the series. In a thirty minute program the second group could be omitted altogether ur pref erably shortened to a single number Obviously the two choral groups could also be shortened somewhat in order to provide for the introduction ol at least one composition other than choral. It obviously is more difficult to obtain contrast and va riety in a short program than in one of longer duration but by adapting basic concepts to the practical situa tion it is not impossible to evolve an attractive program

With a choral organization al fifty voices or more, a pleasant contrast in timbre can be provided by employ ing in Groups II and IV small vocal ensembles, instrumental groups or soloists One of the most satisfactory smaller vocal combinations particu larly at the high school level, is that of a triple trio (three-part music with three girls on each part) With the typical high school rnice com binations involving only one singur in a part (as for instance a trio) frequently result in a texture which is rather too thin to be entirely satis factory On the other hand by em ploying three to the part a fulln ess only is produced and a generally smooth blend achieved.

When only two singers are used in a part unless the voices are quite well matched in quality, the varia tion between the two is customarily easy to detect and a perfect blend often impossible to secure Mixed quartets are seldom satisfactory be ouse al the difficulty in obtaining perfect blend and balance between the four individual participants A double mixed quartet usually exhi bits some improvement in this dire tion although in developing an ensemble of this size the resulting sonority so closely approximates that al the full chorus that the use al four part material suggests dupli cation, or dissimation, of the larger organization rather than any actual contrast.

In preference to the double or triple raised quartet, available emer gies and vocal resources could well be applied toward the development of a unadrigal group In madrigal literature the number of parts is variable, some madrigals being writ ten in the customary four-parts, some in five, others in six or more For madrigal singing a personnel such as the following is suggested.

First sopranos—2
Second sopranos—1
Altos—2 [frequently undivided although parts for first and second altos are so countered]
Tenors—2
Baritones—1
Bass—2

It has been found that in the smaller ensembles two first sopranos are usually needed in order to secure adequate balance When the soprano part is undivided the second soprano voice can be employed quite sat isfactorily with the other two and the three sopranos ordinarily are in satisfactory balance lor the two rlos. It is necessary to provide both a first and a second alto to take care of the occasional divided alto part. Al though in some of this music the second soprano can be assigned to the top alto either in connection with a first alto or occasionally alone A rammation of two tenors seems to prevative for the general strengthen ing of the quality in this section and also lor the division sometimes en countered in this part. It is preferable to employ two low basses sing ing easily rather than a single low bass who may be obliged to push un duly in order to balance the other voices. In that situation, the use of a baritone is not only advisable but also imperative to take care of the not infrequent divided bass part. Quite often, the baritone can assist by taking some of the lower notes lor tenor

If the small ensemble is to appear only once during the concert as a separate entity, it appears to be most often effective in the second group of the first group sequence indicated earlier If such a procedure is followed, then an instrumental com bination again preferably a small ensemble (woodwind quintet, brass group, string trio or quartet), could be introduced to provide a new wel comerse effect in the fourth group. As an alternative to an ensemble, a soloist could be presented at this point. If the choice is a vocal solo ist, a group of three songs would probably constitute the best combi nation of items. A single vocal solo number is not usually too effective. nor does the combination of two selections provide an effective oppor tunity for adequate contrast in material. As with the choral selec tions discussed earlier the first num ber whith the soloist sings should be fairly vigorous and broad in scale, attention-compelling in some respect. Br war al contrast, the following number will probably be quiet in nature, not usually effective as an ope rlasion even lor an intermediate group within thu program. The nor mal expectation is lor something bold and buovant by way of bringing the group to an end.

If the fourth group is to be pre sented by an instrumental soloist a ringly number will sometimes sui ble. The average length of the in dividual instrumental composition tends to be greater than that al the typical vocal solu Further as a bharacteristic instrumental style, it lr to be noted that considerable di versity of material is often found within the confines al a single piece.

Up to this point, discussion has been limited, lor the most part to the more or less mechanical make-up of the program The next artrule to appear in the January issu ul ETUDE, will deal with "Repertoire"



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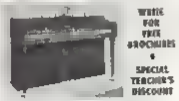
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CHRISTMAS WITH THE COMPOSERS

(Continued from Page 16)

lists were held regularly each week while at Christmas, Easter and Whitsuntide the services were proclaimed for three consecutive days, the morning services beginning a half hour later than usual because all these lists the nature Hence, Bach's famous "Christmas Oratorio," dated 1734, was intended to be used on just such an occasion.

What has been termed Bach's "Shepherd's Christmas Music" is to be found in this oratorio As a whole, it tells the story of the Nativity as found in the Gospels of Matthew and Luke It is composed of six Cantatas and was to be sung, not on the usual three, but on *six* successive days at Christmas time Each Cantata begins with a chorus followed by arias and recitatives and each ends with a chorale In addition, chorales are interspersed in the main body of the work For the most part, the choruses are joyful and triumphant

Much smaller in scope but no less appealing is the charming "Weihnacht's Pastorale" arranged for organ by Albrecht Riedein from J. S. Bach's chorale "Nun Himmel hoch da komm ich her" This, too, is recurrent music for holiday enjoyment

Many of Haydn's symphonies have nicknames but, unfortunately musicologists haven't been able to decide which of the nicknames were authorized by the composer As a result, Haydn's "Symphony No. 26," written about 1765 has two names "Weihnachtssymphonie" (Christmas Symphony) and "Lamentations." Because its key is D Minor its tempo 4/4 *adagio assai*, and its general tone one of solemnity most listeners prefer the latter name Some even have given it a third nickname the "Advent Symphony!"

At least one of Mozart's early operas was written for the Christmas season though its subject evidently did not have to do with Christmas This was "Mitridate Re di Ponto" and only fragments of the original score are said to survive It happened that in 1769, Leopold Mozart took his young son (not yet fifteen) to Italy When they arrived in Milan, their friend Count Firmian was able to get Wolfgang the engagement to compose an opera for the following Christmas (1770) The boy first had to prove his ability so he composed several arias and recitatives on the spot Those were acceptable

In July young Mozart received his libretto from the Turin Poet Amadeo Cigna Santi, built on a tragedy by Racine From July to Christmas when the opera was to be produced, was then considered a "long" interval for so rapid a composer! During the process of creation in November the leading singer (Bernacconi) began to distrust the boy's youth and asked in advance to see what she was going to sing. Mozart, piqued by her distrust, presented three airs to her When she tried them, she found them so charming that shortly afterward when one of Mozart's enemies tried to persuade her to discard Mozart's music and sing the words of the Cigna-Santi libretto set to music by someone else (Abbé Gasparini of Turin) she and her accompanist flatly refused to do so

The opera was rehearsed with orchestra first on December 12th and again on December 17th, dispelling all doubts as to Mozart's ability The public performance, on St Stephen's Day, was an extraordinary triumph the first of a score of such performances The opera was considered by all to be "as good as those of the majority of contemporary mature Italian masters" and thus marked a turning point in Mozart's life With the approval of the public for his work, it he advanced from childhood to maturity

Under the blanket title of Russian Christmas music there have been quite a few recordings made in days past. Pre-Soviet composers made extensive use in their compositions of the many Russian folk songs dealing with Christmas For instance, the composer Lvadow whose greatest service to music is said to have been in the collection and idealization of Russian folk music, used a Christmas song in his "Russian Folk Music" Op. 58 Also, in his "Russian Folk Dances" for orchestra he included a Christmas Carol

Two folk melodies (one Ukrainian and one Russian) formed the basis for Sergei Taneiev's "Chant de Noël" for piano, Op 41 No 4 Liapounow born in 1859 wrote for both orchestra and piano and displayed intensely nationalistic tendencies along with good workmanship. An other of his works is the suite called "Fêtes de Noël" consisting of five pieces.

Better known than all other Russian Christmas music is that written by Peter I. Tchaikovsky in his ballet, "Casse Noisette" This charming music has delighted grown-ups and children in many parts of the world since it was first produced at the Marrinsky Theatre in St. Petersburg in 1892.

Oddly enough Tchaikovsky had little enthusiasm for the "Casse Noisette" It was commissioned by the Imperial Opera and was to be based on Dumas' version of Hoffmann's tale "The Nutcracker and the King of Mice" The composer disliked the theme at the outset but began work on it in January, 1891. In the midst of his work he received news of his sister's death and wrote, "Today even more than yesterday, I feel the absolute impossibility of departing in music the Sugar Plum Fairy" Gradually, however, his interest awakened and at last he was reconciled to the subject. He completed the first draft on July 7 1891

The story of "Casse Noisette" is built around a Christmas Party given by the President and his wife. After the party the host's daughter dreams that the toys come to life and that her beloved Nutcracker has changed into a handsome boy! The traditional series of character dances which follow is accompanied by the music we hear most often on the concert programs today

This lilting Christmas ballet music by Russia's Tchaikovsky inevitably belongs in mind equally appealing music by one of America's beloved composers Victor Herbert, in his "Babes in Toyland" This is a musical extravaganza rather than an operetta and was written which houses Victor Herbert loved children so much Wanting to make them happy he chose the things that would most appeal to them. There is a "Christmas Tree Grove in Toyland" scene, a musical episode called "Hail to Christmas," as well as Mother Goose characters, toys and fairy tales galore. The many of the things written for children, "Babes in Toyland" has a fascination for grown-ups as well

The American pioneer in organ music George W. Chadwick, featured the Christmas catalogue of music with an orchestral postlude called "Noël."

In Ethelbert Nevin's day the commercial world was beginning to replace the humble patron and the church as a sponsor of music. Hence, Nevin's "Christmas Carol" was written at the request of a magazine. In 1893, he was asked by *Harper's Young People* for music for a Christmas number He didn't promise definitely but finally wrote the "Christmas Carol" for the occasion. It was a setting of verses by Margaret Sangster and it brought the composer the magnificent sum of $25 on November 23rd It was published in the December 5 1893 issue of the magazine This was close to the end of his life, and soon afterward he became ill.

How different from the Christmas season of 1893, soon after Nevin's marriage and the birth of his baby son! His own account of that period shows how very human and how like all the rest of us a composer can be. At that time he was preparing Christmas music for his church He wrote to his mother that they had enjoyed the little Christmas evening they had done following that with an apology because they were not able to afford an expensive Christmas.

Added the composer "I have arranged a surprise for Mr and Mrs Cottem The choir will gather here and on Christmas Eve we are going over and sing *Holy Night Peaceful Night* and I hope there will be snow all around, as the lights from the church will be so pretty. Then we go into the church and the children have their Christmas tree. Christmas morning we will have quite an extensive service in the church. I have bought a little tree for Paul and some pretty tree things to put on it, and a little Kris Kringle. May he enjoy the delightful excitement of a Kris Kringle as long and as much as did his father and mother and uncles and aunts! Then I have a little sheep which unfortunately does not kiss The tree will be in the nursery and all the dear little Christ children will have greens around them Then I will have Anne's presents there, and we will have our dinner served there. I will put on my best clothes and we will be just as merry as can be."

Among other notable Christmas music is the "Weihnachten Song" written by Humperdinck (whose most famous work is the children's opera "Hänsel and Gretel") Liszt's "Weinacht-baum" Suite (The Christmas Tree Suite) for piano; Dohnanyi's "Pastorale on a Hungarian Christmas Carol," also for piano; and the "Christmas Symphonies" by Manuel Rosenthal contemporary French composer The latter work is dedicated to the Philadelphia Orchestra

Not to be forgotten are the English composers, who have been more than aware, musically, of the yuletide season. To the credit of Ralph Vaughan-Williams is an orchestral "Fantasia on Christmas Carols," while Sir Arnold Bax wrote "A Christmas Carol." Gustav Holst's contribution was "Christmas Song," and that of Samuel Coleridge-Taylor was a "Christmas Overture."

All in all there is a great array of Christmas music that is well known or not well-known as your taste demands, for most composers are just as aware of the joy and meaning of the Nativity as are all the rest of us. Throughout the years, many of them have turned their thoughts toward glorifying that season in music, and we are richer for their having done so

THE END

THE AMERICAN ACADEMY OF TEACHERS OF SINGING

(Continued from Page 14)

In 1944 the Academy developed details of a comprehensive plan for a national organization of teachers of singing in co-operation with the Chicago Singing Teachers Guild and the New York Singing Teachers Association, and with them founded the National Association of Teachers of Singing. During the years 1945-52, the Academy worked to liberalize the G. I. Bill of Rights so that veterans might be afforded the opportunity to study singing with the private teachers of their choice. In 1954 it is making formal recommendation to some fifteen hundred public libraries throughout the country for the creation and development within their music divisions of sections containing volumes of vocal scores, anthologies and song collections.

The Academy's publications are the result of intensive and extensive work by committees whose reports are given critical consideration by the entire membership. On approval by a majority them reports, in the form of pronouncements, are published. The exposure of preparation and distribution is, in the main, met by the membership. Copies of pronouncements may be obtained on request to the secretary Mr Harold C. Luckstone 37 Washington Square West, New York City 11, and on payment of a small fee These publications include among others, a "Code of Ethics," "Qualifications for Teachers, "An Outline of Theory" "Advice to Students," the "English of the Singer" "Some Principles in the Care and development of the Human Voice from Childhood Through Adolescence to Maturity" "Problems of Tessitura in Relation to Choral Music," "Program Building for Young Singers," "Ethics in the Field of Teaching of Singing," a brochure on "The Sacred Oratorio" (Theodore Presser Co., Bryn Mawr Pa), and a Recommendation for the Creation of Vocal Music Sections in Public Libraries, and so on. In addition there is available a series of eleven American Academy secular and sacred Song Lists. Others are in the course of preparation

In these difficult times of haste, uncertainty and confusion, coupled with the violent tendencies and trends of youthful talent toward the entertainment field of radio television the movies and the night club, where so very frequently the act of singing is of secondary importance the voice teachers of America are faced with a heavy responsibility in maintaining the ideals, together with the educational and cultural aspects of a serious vocal art for the future as well as for the present. This challenge must be met by the co-operative efforts on the part of the teachers individually and also through their teacher organizations and societies In this connection the American Academy stands ready, as always, to share with all whatever knowledge has been accumulated by merit of its own existence and the wide and varied experience of its members, and to offer encouragement to all those engaged in the activities inherent in the advancement of pedagogical and performance standards and interests in the field of the vocal art

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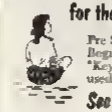
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Violin Questions

By HAROLD BERKLEY

Reputable Artisans

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A Vienna Craftsman

Mrs. J. E. T., Biscayne Johann Christoph Leidolff worked in Vienna from about 1715 to 1758, using a highly-arched model after the Stainer pattern. He and his assistants turned out a large number of violins which today bring from $250 to $350

Price of a ¾ Sized Violin

Mrs. R. C. S., Texas There is no set price for small-sized violins, for it fluctuates with the demand. But if you paid $135 in the firm you mention for your daughter's ¾ sized violin I am sure you did not pay too much. The maker is unknown to me

The Price Was Right

R. H. F., Indiana The price you paid for your Gisloch violin is by no means excessive for this maker's instruments are well thought of in the trade and by professional violinists—

Schweitzer—original or facsimile?

C. H. G., Ohio and Mrs. F. R., Texas Without examining it to me can tell anything about a violin bearing a J. B. Schweitzer label, for the reason that correctly would facsimilies of his label are to be found on the cheapest of cheap factory fiddles. Schweitzer himself was a very good maker and specimens of his work have sold for as much as $6000.

A De Bériot Number

Miss Z. Illinois I don't quite know how to answer your question whether "the Scene de Ballet by De Bériot is on a college level." Do you mean as a graduation piece or as an entrance test piece? If the latter it would depend on the college. The Music Departments of some colleges have quite low entrance requirements, while in other colleges the requirements are much higher. As a graduation piece for a violin player I don't think the Scene de Ballet would be accepted by any college having high standards.

Concerning Chinrest Pressure

H. E. F., Vermont I expect American custom about the violin being supported by the left thumb and being held by the fingertips and shoulder has, I think, been widely misunderstood. The cornerstone of opinion seems to be that the violin should be "steadied" by the thumb but firmly held by the head resting a weight on the chinrest—with or without the help of a shoulder pad. The opinion (with which I agree) is that Aerr was trying to combat the all too prevalent habit of gripping much too tightly with the jaw and of developing tension in the neck and shoulders. Except when a long descending shift is being made, the pressure on the chinrest does not need to be heavy provided that the chinrest is well fitting and a shoulder rest is used. Some teachers are dead set against the use of any kind of shoulder pad but my experience is that the majority of violin tots need a support of some kind. If the support does not touch the vibrating surface of the violin there can be no argument against its use.

A Fine Craftsman

Miss L. L., Indiana The name Ruggeri is honored in the violin world because all the instruments produced by the three most important members of the family—Francesco, and Giovanni Battista and Vincenzo his sons. The most important member of his family is no doubt Francesco who was born in 1620 and is believed to be Nicola Amati's best pupil though he did not follow the Amati pattern at all points. His violins when in first-class condition have sold for as much as $8500. Those of his sons rare in price between $2500 and $5000. I am sorry that we have no photographs.

Of Little Value Today

L. V. H., California Richard Bulow was a Russian violin dealer who may have made some violins himself. However the great majority of the violins bearing his label were factory-made in Germany according to his specifications which included retiring the ribs flush with the edges of the top and back. His ideas were an improvement on the elder models and his violins have little value.

A Lesser Known Maker

H. R. V., Nevada Paolo Castelli worked in Genoa, Italy from about 1750 to around 1780. His workmanship varied and the wood he used was not always of the best. Really fine examples of his work have sold for as much as $1500 but the average value today is around $600

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Organ and Choir Questions

Answered by FREDERICK PHILLIPS

We have a three manual pipe organ in the church of which I am the organist, and plan to have soon repairs done, including a new console. One organ firm suggests a console with tilting tablets and another recommends draw-knobs which we now have. Which do you remember will hold us ann better over a period of years? Also if something was ever added for the congregation to hear would you suggest a harp? The organ has chimes.

N. R. D.—Ky.

The matter of tablets or drawknobs is largely one of individual choice. The tablets are newer to the extent that the draw knobs existed before the tablets but the latter have by no means been discontinued and many fine organists prefer them. Some manufacturers recommend the tabs for certain parts of the action and draw-knobs for others, or the two are used in combination. As to wearing qualities, we do not believe there is much to choose between them—both will stand up for years if installed by a dependable firm. Without information regarding your present stop-list it would be hard to recommend any suitable addition. Undoubtedly the harp would add a touch that would please the congregation, but it is an effect that is not invaluable in actual worship service and, like the chimes, could easily be overused.

Throughout my entire life I have been interested in music, and have played piano and accordion quite a bit with limited formal musical education. For three years I have been playing Hammond organ taking many free lessons, and find it very fascinating. I am toying with the idea of making my living playing organ for entertainment purposes. I enjoy popular music, and as it is now within my range I spend most of my time at the organ working on that sort of thing. There are a number of problems involved any of the which being a lack of fingering skill. Such things as "Two Toes" and "Vibe" give me trouble—my runs are poorly executed, very uneven in timing. What will help me correct this weakness? Another trouble is a poor memory. Have you anything to suggest? I understand some firms in manufacturing a special light for the Hammond organ which fastens to the base of the music rack, thereby not blocking the organist's view over the back of the organ. Do you know where this may be had? Where can I get information about "Tone-Dex," which might solve part of my poor memory problem?

R. L. C.—Texas

You recognition of your limitations well, in itself, go a long way to help you overcome them. You have, however, hit the nail on the head in the matter of two major weaknesses. A good memory and competent technique are absolute essentials in a field of this sort. We would suggest very careful and persistent practice of scale and arpeggio studies, using as a basis "Mastering the Scales and Arpeggios," by Cooke. For additional finger development use Brown's "Virtuoso Pianist." Be very careful to use exact fingering indicated, and start slowly, gradually building up the speed with the use of a metronome. Dr. Cooke also has another book you will find very useful—"How to Memorize Music." This will help you master the principles of memorizing and overcome the failing of lack of memory. The writer regrets that he is not familiar with the "Tone Dex" you mention. The light you describe is made by the Stanley Company is 27 inches long, fluorescent in style, and sells somewhere in the neighborhood of $27.50

I am a boy of sixteen and play the organ for our church. I have only just started and don't know much about the stops because the manual has been misplaced. Please give me some information on this subject.

D. J.—Wis.

You do not say whether your organ is a single manual reed organ or a pipe organ with two or more manuals (keyboards). The "manual" you refer to as having been lost is probably an instruction book. If not been a single manual reed organ we suggest that you get a copy of Landon's Reed Organ Method which contains quite a bit of information about the stops and their use. If you have a pipe organ with two or more manuals, or keyboards we suggest that you obtain a copy of "Primer of Organ Registration" by Nevin which will inform you fully regarding the best use of the stops on organs of this sort. Both books may be had from the publishers of this magazine the price of each being $1.50.

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Junior Etude

Song from Heaven

(Christmas playlet)

by Claudia Stewart Buchanan

Scene: Interior with table and chairs, some food on table, also guitar, paper and pen. The year 1118 A.D. in Bavaria.

Characters: Franz Gruber, village organist and schoolmaster; his wife and Pastor Mohr of the village church.

MRS. GRUBER *(Setting table for lunch and talking to herself)* There, the table is set and every thing is ready for Mr. Gruber and Pastor Mohr when they come for lunch. They should be here very soon.

PASTOR MOHR *(Knocks and enters)* Good morning, Mrs. Gruber. You are kind to invite me in for lunch. With the Christmas Eve program at the church to-night and all the preparations, I'm having a busy day.

MRS. GRUBER Well, just sit down and relax. Isn't the weather lovely! Just right for Christmas Eve. And you know how important the Christmas Eve program is to the village people. You have not been here long, but I'm sure you have heard that.

PASTOR MOHR Yes, I have been told that even the fishermen and the bargemen from the river come to the Christmas Eve program, and how well they sing. But—what do I smell from the kitchen? I believe I am hungry. I'm some of your good cooking. Where is Mr. Gruber?

MRS. GRUBER He went to the church to practice the organ for tonight's program. He should be here now. *(Looks out window.)*

PASTOR MOHR He is probably practicing a lot. You know how perfect he wants everything to be—perfect and beautiful. And last night I had a wonderfully beautiful experience myself. I was walking home from the church, thinking about the true meaning of Christmas, when suddenly the Good Lord put into my mind the words of a Christmas poem! I rushed home and at midnight I wrote down the words of the poem.

MRS. GRUBER Really! That was wonderful. *(Mr. Gruber enters slowly, seemingly tired and unhappy.)*

PASTOR MOHR Good morning, Mr. Gruber.

MRS. GRUBER Well, Franz, we're glad to see you. We expected you earlier. *(She goes in the room.)*

FRANZ GRUBER *(sadly)* Something dreadful has happened and I am afraid there will not be much of a Christmas Carol Service tonight, after all!

PASTOR MOHR Mr. Gruber! What do you mean?

FRANZ GRUBER *(pacing the floor slowly)* When I tried the organ, it would not play! You know it has not been working very well lately. I finally found out why— some mice had eaten a pad of the bellows. It would *not* play.

PASTOR MOHR Mice ate the bellows! And the Christmas program coming tonight! What will we do for music if the organ won't play?

MRS. GRUBER *(placing the meal on the table)* Cheer up! We will think of *something*.

PASTOR MOHR I wonder—maybe— No, I guess not. But—Mr. Grubee, last night I wrote a Christmas poem. Do you think you could set it to music and play it on your guitar? Perhaps it would help with the program. The Lord put the words of the poem into my mind.

MRS. GRUBER See, Franz, I knew something would work out!

MR. GRUBER Well, let me see the poem. *(He takes it from Pastor Mohr and begins reading it aloud.) Silent Night—Holy Night— All is calm—All is bright. (He starts to hum the melody.)*

MRS. GRUBER Here is some paper, Franz. Write that lovely melody down before you forget it. And here is your guitar. *(Hands paper and instrument to him. He writes for a moment.)*

MR. GRUBER *(playing and singing a few measures)* This might do for tonight, at least. *(As offstage piano may be used while the guitar appears to be played.)*

PASTOR MOHR I like that melody. It is so simple and calm. It reminds me of last night when I was walking home.

MR. GRUBER Let us all try it. I have written it. *(He plays and sings the first verse, then the others join in the repetition.)*

MRS. GRUBER Somehow I feel this song will be well liked by everyone and will be remembered through the years!

MR. GRUBER Give me a little time to myself now and I'll write the other parts.

PASTOR MOHR Now I have no fear about the program tonight, because my good friends, the Grubers, have solved the problem. But, Mr. Gruber, before you go to do the voice parts, let us all sing it again. *(Mr. Gruber turns toward audience, steps forward and conducts them in singing)*—

SILENT NIGHT

Curtain

CHRISTMAS SINGING

by Martha V. Binder

Hark! Christmas song!
And all day long
There's music every where;
The church bells ring
And all choirs sing,
And carols fill the air.

The organs swell
As all hearts tell
Of "Peace Good Will to Men."
It's happy song
The whole day long
When Christmas comes again.



WHO KNOWS THE ANSWERS ABOUT HAYDN?

(Keep score. Ten hundred is perfect)

1. In what year was Franz Joseph Haydn born? (5 points)
2. In what country was he born? (5 points)
3. In what city did he sing as a choir boy? (10 points)
4. In the palace of what prince did he reside as performing conductor and court musician and composer? (10 points)
5. How many years did he remain there? (20 points)
6. Did he compose many of his important works while there? (5 points)
7. What University conferred upon him the degree of Doctor of Music? (20 points)
8. Can you name his most famous oratorio? (5 points)
9. How many symphonies did he compose? (15 points)
10. In what year did he die? (10 points)

(Answers on next page)

NO CONTEST THIS MONTH

Christmas Carol Game

by Ida M. Purdon

The titles of ten well known Christmas Carols have been jumbled. Can you rewrite them correctly? Do not omit any of the jumbled words. The player who makes the correct list first is winner.

1. The Silent World of Joy, 2. The Kings Came upon a Town, 3. Hark. Three Midnight Angels, 4. Deck the Tree with Boughs, 5. Oh, Herald Stag It, 6 Away in a Manger of Bethlehem, 7. Christmas Night, 8. We are in the Clear Hallx 9. First Holly of Noel, 10. Oh, Little Orient.

(Answers on this page)

Project of the Month for December

Learn and memorize six of your favorite Christmas Carols and play them for your family and friends to sing on Christmas Day.

Letter Box

Send replies to letters to care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 8 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

•

Dear Junior Etude

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Hope and Faith Lawson
(Age 15), Pennsylvania
Richard and John Castiglione
(Age 17), New York



TWIN PIANO QUARTETTE
(See letter above)

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Lettee Boxers, do not send any more letters to be forwarded to George Sowade in Germany as letters recently sent to him have been returned by his post office. He must have moved away without leaving his new address with his post office. So, write to some one else instead.

•

Dear Junior Etude

I enjoy ETUDE very much and just could not help writing to you. I especially enjoy the violinist page as I am majoring in violin and hope to be a concert soloist. I would like to hear from others who are interested in, as majoring in cello.

Darlene J. Chamberlain
(Age 15) California

•

Dear Junior Etude

I have studied piano three years. My favorite hobby is playing badminton. I also like to collect stamps and correspond and would like to hear from other parts of the world.

Carol Freeman (Age 11),
Canada

•

Dear Junior Etude

I play piano and ukulele and play alto saxophone in our school orchestra and sing in the school choir. My hobbies are horseback riding, swimming, tennis and ping-pong. I enjoy Junior Etude and would like to hear from readers all over the world.

Lud Mayo (Age 12),
Texas

•

Answers to Quiz

1. In 1732. 2. In Austria. 3. Vienna, 4. Prince Esterhazy in Hungary. 5. nearly 30 years. 6. yes. 7. University of Oxford, England. 8. The Creation and The Seasons. 9. one-hundred twenty five. 10. 1809.

Answers to Christmas Carol game

The titles required are as follows, but their order is not important. Away in a Manger. Joy to the World. We Three Kings of Orient Are. The First Noel. Oh, Christmas Tree. Deck the Halls with Boughs of Holly. Silent Night. Oh, Little Town of Bethlehem. It Came upon a Midnight Clear. Hark the Herald Angels Sing.

Musical News Items From Abroad

The Arena of Verona, Italy has been the locale this season for several operatic performances of outstanding magnitude. The ancient Roman amphitheater has a seating capacity of 30,000. The orchestra for the operas games numbered 150, and the chorus and "extras" totaled 2,000. The three works provided abundant opportunity for elaborate staging. "Mefistofele," "Turandot," and "Aida," the last named especially being given highly spectacular treatment. The operas were staged by Herbert Graf who made the most of every opportunity to provide original settings. The musical director for "Mefistofele" and "Turandot" was Antonino Votto, distinguished Italian conductor, and for "Aida," Fausto Cleva, making his first conductorial appearance in Verona.

Werner Egk, German composer, has completed an opera, "Irish Legend" which is scheduled to have its first performance at the 1955 Salzburg Festival.

The Passau (Germany) Music Festival, in September was presented with great success under what seemed at first insurmountable handicaps. Just two months before opening date the Danube floods had inundated the city up to second story windows, and cut off electricity and gas for three weeks. Yet somehow the city was cleaned up in time and the Festival was put on as planned. Contributing greatly to the success of the event was the American Seventh Army Symphony Orchestra, under the direction of Staff Sergeant Kenneth Schermerhorn, which played for the ballets and two open performances besides giving a concert.

A "German Archive for Musical History" has been founded at Kassel, Germany to carry on the work previously conducted by the pre-war Berlin State Institute for German Musical Research. Kassel was the scene in October of a music festival during which little known music from the 15th century and Baroque times was performed on instruments of the period.

The Richard Wagner Opera Festival at Bayreuth, Germany this past summer drew an attendance which surpassed that of preceding years by an outstanding margin. Ticket sales to visitors totaled 45,000 with nearly 50 per cent of the guests from countries other than Germany representing all continents.

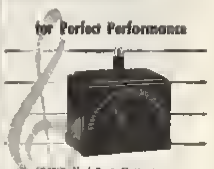
The Royal Danish Chapel Orchestra, for the first time in 300 years, gave concerts outside the borders of Denmark, when on October 26 it embarked on a three-week tour. Under the high patronage of King Frederick, the 40-man orchestra gave concerts in Hamburg and other German cities, Paris, Basel, Zurich, Bern, Rome and Milano.

THE END



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(*Continued from Page 11*)

rather a simple little melody for your second movement. Nothing original here. . . But go ahead with it. We'll listen."

He could go ahead could he? A mad desire seized Peter Ilyich to grab his music and rush out. Away where, to get away from the voice that suddenly embodied everything he most disliked here in Moscow. Instead he dropped down on the piano stool. Mechanically his trembling fingers struck the opening chords and he was lost to everything save his music. In a tremendous burst of speed he finished the first movement and jumped up to face Rubinstein.

In the flickering light his Chief's face was expressionless. In the moments that Peter Ilyich waited for him to say something he lived an eternity. Finally with a sharp intake of breath—almost a sob—the young professor dropped down again to play the last two movements. This time he did not wait for Rubinstein. "Well?" he demanded his cheeks vivid spots of color.

Ponderously Rubinstein opened his lips. Tchaikovsky braced himself against the piano.

"Tchaikovsky, your whole concerto has no little merit that no one would attempt it," he began harshly. "It is worthless, clumsy, impossible to play. You a professor in my conservatory attempting to trick me into thinking it original!" His voice crescendoed angrily. "This theme is borrowed. So is this. Not more than two or three measures of that page can be salvaged. If you had only come to me first, Tchaikovsky. But why go into details? The whole thing disgusts me!"

For a full minute the composer's eyes burned with suppressed fury. Then without a word he left the room slowly mounting the stairs to an upper studio. With each step his thoughts had become more bitter. Now he knew he was a failure.

Some time later Rubinstein's stocky figure outlined itself in the doorway. Tchaikovsky did not move from his seat by the window.

"Petia, I have not changed my opinion of your concerto." His voice was noticeably softer. "I can still re-work the places I mentioned. I will play your concerto at my spring recital."

Tchaikovsky said nothing.

Rubinstein fidgeted nervously around the room finally picking up the manuscript from the corner where it had been flung. "Here are the places I mean Petia" he began placatingly spreading the pages on the table before which Tchaikovsky sat.

"And this is my answer to you Nikolai Grigorievich." Angrily the composer rose from his chair "I won't change a single note, and I will print it exactly as it is now." Seizing a pen he scratched out the dedication to Rubinstein. "I have discovered," he said coldly "that my concerto no longer needs a dedication."

"Petia, you know I have always been terribly fond of you"

"Enough of that," muttered the other. Then abruptly "It will be impossible for me to go with you to Albrecht's. Will you kindly present my regrets." And now let me bid you goodnight." Bowing formally he waited until the other left the room before resuming his seat.

Outside, bells were heralding another Christmas Day to Peter Ilyich Tchaikovsky they sounded but one message. Defeat. "You are a failure, Tchaikovsky" they mocked.

A failure? Like steel mallets they ruthlessly hammered his every brain. If they would stop. If only they would stop.

Much can happen in a few years. Although Tchaikovsky completed orchestration of his concerto early in February 1875 such was the support of Rubinstein's scathing criticism that he abandoned all major concern his months. Not until ten years later December, 1876, when he received the financial help from his "beloved friend" Nadejda von Meck that subsequently enabled him to abandon teaching, did he young man the gruffite output that characterized his later years.

Like a thread of destiny his concerto was woven into the events of the next few years. Hans von Bülow to whom the concerto was now dedicated gave it its world premiere in America on October 25, 1875, at Boston's Music Hall. So enthusiastic were American audiences that after each performance the artist was compelled to repeat the entire piece.

Europe however remained strangely apathetic to the concerto, and like an ugly duckling, it seemed destined to languish in obscurity forever. Then suddenly events of the year 1878 focussed world attention on the neglected concerto.

Early in this year while the composer was traveling in Italy he was notified of his appointment as Russia's official musical delegate to the Paris Exposition. To the highly amorous Tchaikovsky such a position was impossible to accept for besides luxury conducting duties also entailed a crowded social program. He immediately wrote his chief declining the honor and although Rubinstein at first angrily reprimanded him in the end he agreed to substitute for the composer.

During the summer Tchaikovsky received ungue reports concerning his chief's success. But of his own music—and the concerto which Rubinstein had promised to feature—not a word. "I cannot get at the truth," he wrote his beloved Nedejda. "Some of the newspapers say my composition were a great success in Paris. Others say they failed."

There was little doubt about how Moscow felt the day Nicholas Rubinstein returned, early in October. An elaborate banquet was arranged in which all officialdom and leading citizens were invited. So important was the occasion that Peter Ilyich dared not absent himself although ordinarily he avoided crowds.

As he dressed that October evening he had no premonition anything unusual was about to happen. Ill at ease in his dress coat he slipped into the banquet room behind a group of civic and military leaders resplendent in uniform.

"Petia, where have you been hiding?" Powerful hands whirled him around. "We have been looking everywhere for you."

"Gregor Cielinski!" Tchaikovsky affectionately embraced his friend. "But where are you taking me?" he cried in sudden alarm as he felt strong arms propelling him forward to the head table. "No, not there," he remonstrated.

"And why not?" smiled his friend. "Here is where you belong!"

Coming toward him the musician glimpsed the well known mane of black hair—his chief, Rubinstein. "We have been waiting for you, Petia," the latter said simply as he escorted the composer to his seat beside him.

Throughout the elaborate-courted dinner that followed Tchaikovsky constantly fidgeted obsessed by the idea to escape as soon as possible. More than once he started up only to be restrained by his chief. Finally came the first toast. "To Nicholas Gregorievich," the room rocked with applause, "who has rendered our country such great patriotic service."

Hardly had the words been uttered than Rubinstein was on his feet waving for silence. "I have done little to deserve that honor" his face was serious. 'Here is the man who merits your praise—Peter Ilyich Tchaikovsky!"

After the deafening applause had somewhat subsided Nicholas Rubinstein told a story simply sincerely. This story of the B-flat Concerto. Nor did he minimize the part he played that Christmas Eve, 1874 "I was wholly to blame for not recognizing its beauty" he acknowledged frankly.

"It is this same concerto, my friends," he concluded, "that has occasioned tremendous enthusiasm in Paris. I hope I may have the honor of playing it many more years. What would Russian music be without our Tchaikovsky?"

Hours later as the composer sat at his desk he glanced at the words he had just written his brother Modeste "Perhaps I will give pleasure to some with my concerto. At last it is recognized." I must confess I misjudged Rubinstein Tonight he admitted his criticism was hasty But he was right about one or two passages I must revise them

More than ever I am sure that music is man's greatest gift to man, poor wanderer in the dark that he is."

His fingers dipped from his pen his head fell forward Light was beginning to flood the golden domes of Moscow as Peter Ilyich Tchaikovsky fell into a profound sleep

But no dream however fantastic could convey to the musician the immense popularity which future years would bring his beloved concerto. Favorite alike of musicians and millions who have sung, whistled or played its populus version—"To night We Love"— it has deservedly become the world's most frequently played concerto

THE END

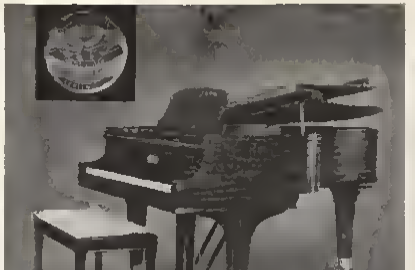
LILLIAN BALDWIN AND THE CLEVELAND STORY

(*Continued from Page 20*)

there are piano recordings of MacDowell's lively music and, for very young listeners, a growing series of "Tiny Masterpieces." These recordings have been made in Europe by the Philharmonia Orchestra of Hamburg, conducted by Hans-Jurgen Walther and produced by Paul Lazare and Miller McClintock of the Young Book Press and the Kulas Foundation. The pianist whose artistry contributes so much to the success of the recordings is Sondra Bianca of New York City who made a most successful European debut with the Philharmonia Orchestra in Hamburg during the period of the recording sessions. The recordings were popular at the Albrecht Thaer School in Hamburg, Germany as can be seen by the photograph on page 19. What is fine for Cleveland boys and girls is fine in Hamburg or any place in the world THE END

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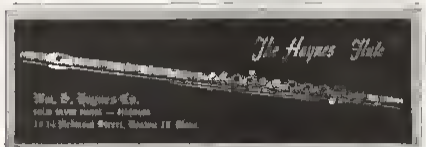
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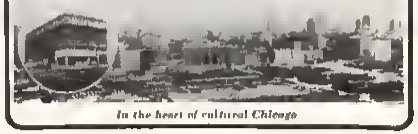
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LEGACY FROM CARNEGIE

(*Continued from Page 21*)

of a Faun, the Passacaglia from the Sowerby Symphony and as a finale the Fire Music from "Die Walküre." All these things, finely played demonstrate the organ's versatility. It is astonishing that an instrument capable of such fine organ-tone as Bach should also have available so wide a variety of orchestral tone colors for Wagner and Debussy.

It should be added that while both *Afternoon of a Faun* and the Fire Music are over-familiar items in the repertoire they did not sound so as played by Mr. Bidwell. The point has often been made before in this space that for a true artist there is no such thing as knowing everything about a musical work. For the inquiring mind of an artist there is always some new aspect of a work to be explored, some fresh discovery to be made. When Arturo Toscanini was conducting the NBC Symphony Orchestra, he was once rehearsing the final scene of Götterdämmerung," a work which at that time he had known from memory more than fifty years. Nevertheless, Mr. Toscanini strolled the score over by ear, and in doing so was struck anew by a revelation with an aspect of the scene which had not occurred to him before. It revolutionized his conception of the scene and made the performance as especially exciting one. For an artist of Mr. Toscanini's stature there is no such thing as "knowing" a work. It is only lesser talents which are satisfied with a perfunctory run through.

Over the years, many American composers have been given a hearing on these programs. Following is a tabulation of composers heard most frequently during the season past that of 1953-54, showing the number of compositions by each composer played during the season. Not surprisingly, J. S. Bach head the list. American composers, however as can be seen, were by no means ignored.

Bach	76	Mozart	1
Handel	20	Purvis	1
Widor	14	Vierne	1
Purcell	9	Debussy	1
Schubert	9	Edmundson	1
Beethoven	8	Haydn	1
Wagner	8	Rimsky-Korsakoff	1
Tchaikowsky	8	Bonnet	1
Brahms	7	Dupre	1
Cullmant	7	Rinnoy	1
Couperin	6	Foster	1
Gaul	6	Liszt	1
Grieg	6	Mendelssohn	1
		Saint-Saëns	1

The repertoire for 1953-54 included 605 compositions, of which 525 were played as organ solos. These represented work of 303 composers of whom eight are now Americans. During the 1953-54 season seventeen organ works were played for the first time.

The energetic organist responsible for this ambitious musical program is a New Englander by birth, and studied with Wallace Goodrich at the New England Conservatory. He went to Coe College in Iowa before becoming organist at Carnegie Hall in Pittsburgh. Mr. Bidwell also is organist and choirmaster of the Third Presbyterian Church in Pittsburgh. He is in demand as a recitalist all over the country and acts occasionally as guest professor at the University of Michigan and other leading schools. THE END

TEACHER'S ROUNDTABLE

(*Continued from Page 23*)

pick up the bass? How long should the E-sixteen note at the beginning be held, if at all? What about the pedaling from measure 6 to 7? There is no symbol indicating release of pedal. Who the "?" before the pedal at some places? Does it mean to use both pedals? Thank you very much for your help.

(Mrs.) I. N. Tennessee

Your questions are of interest to thousands of students and teachers because of the immense popularity of this number. The A-1 favorite of contests and auditions. So here we go.

The most effective fingering for the opening trill is evidently with both hands, because one can thus secure a fine alternating crescendo. However not everyone can play those two-handed trills. Practice will do no good either one "has it" naturally or one has not. In the latter case, just use an ordinary one-hand trill and make the best you can with the shadings.

The E-sixteen note at the beginning is not held at all. It is tied.

From measure 67 on the damper pedal can either be held down or changed every four bars. I use the latter as it conveys a better sense of rhythmic patterns.

The figure "7" means the pedal. Play as soft as possible up to the fortissimo which must be very strong and sudden.

The *Fire Dance* is part of the ballet "El Amor Brujo," first performed in Madrid in 1915. When De Falla showed Artur Rubinstein the orchestral score and played it for him, the great pianist exclaimed: "But *Fire Dance* is a magnificent piano piece!" He started using it in public and did so with such brilliance that it became his most effective number. It still is!

THE END
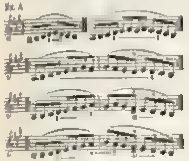
VIOLINIST'S FORUM

(*Continued from Page 25*)

player came to me whose finger curled tightly upwards and backwards the moment it left the string. This happened not once in a while, but every time the finger was used.
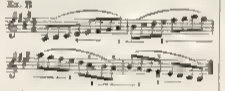
She practiced the exercises given on this page at home. But at the end of two weeks little improvement was to be seen. That puzzled me, for those exercises generally bring results quickly. Then I devised the following exercise and there was pronounced improvement at the end of one week; in fact, the habit was almost eradicated.

Ex. A



Continue in the same way adding one note at the top of the scale with each new section and continuing to group the notes in fours, until the full two-octave scale is completed.

Ex. B



It is essential that the fourth finger be held down as indicated and that on the descending scale, it be placed firmly on the next lower string at the moment the second finger note is sounded. This is indicated in the above examples by an open square note.

I would not claim that this exercise is of itself a sure-fire cure for the curling little finger. The thoughtful cooperation of the student is necessary. If the habit is to be overcome entirely. But it used in conjunction with the exercises given in March 1952, there is little doubt that it will produce results. THE END

ARE WE DEMANDING TOO MUCH?

(*Continued from Page 21*)

Already now they are learning how to tackle tougher stuff like harder examinees, accidentals and four part terms. The final assignment for this period is to play a piece at a Saturday class on which no help has been had from me.

"At the lesson I just sit with the red pencil and check each correct line I slow them down to a steady beat, not a word about fingering, phrasing, touch or pedal. I am sure this the reason for poor concentration is that there are too many objectives. The kids are really working at technic too, but just one point at a time for the 3 or 4 weeks. They like the concentrated technical work so much that there is never any neglect of it or their daily practice."

Bless her Mrs. Gulell. She knows that we teachers often irritate our students by talking too much, stopping and correcting them too often, constantly expecting impossible perfections and giving them too much to do. I wish she had observed that in reading assignments students should automatically play always softly and with little or no expression. It is surprising how much this quiet relaxed reading helps confidence and facility.

We Americans have made a cult out of error by investing on finals, perfection and "shortcomings" in instrumental training. For Europeans, art is a joyous release. They read music fluently, they play it informally at home, and go in concerts to relive the music without requiring absolute mastery in its performance. Until we pursue somewhat similar goals our piano students will continue to drop off just as tragically as they have during the last fifty years. One of the best ways to indicate a new approach is to teach less formalistically and more humanly. Above all to teach only one or two points at a time!

Those Conversation Lessons

The new "conversation" master lessons have brought in many letters. Hazel Boardman (Seattle) sends in an interesting bit. She writes: "One day years ago when I was very young, my brother came in while I was practicing Schumann's *Prophet Bird*. With him was a young man, a German who was instantly alight over the piece he found me practicing. He asked what the composition meant to me. Of course, it was just an arpeggio variation rather pretty but I did enjoy it. Then the young German explained: 'In Germany we have a bird which we call the Prophet Bird because it can only fly so high and then falls down to the ground again. It keeps forever trying, and sometimes as it flies higher it almost seems to me like other birds!'"

An admirable interpretation of that piece isn't it? I've lived long in Germany but never heard of such a bird. Could it be that young man's lively imagination (like my own) made up this story on the spur of the moment?

At any rate many lessons are coming. Next month's page is on the music of C. P. E. Bach. Any suggestions for other compositions?

39,886 piano pupils received National Guild Certificates and Awards in 1954

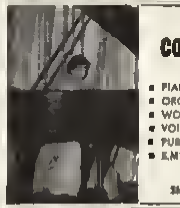


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Schools Can Train Piano Accompanists!

by CLIFFORD W. BROWN

Why are there so few good accompanists? Are accompanists born or are they made? Why aren't more of them being trained? How can they get started? Where can they get experience? Is the accompanist situation hopeless or is there a possible chance for improving it? These are some of the questions we hear from teachers, students and parents.

The solution lies within the school vocal program. Here are found the resources which need only to be utilized. From the first grade through the senior high school unwarrantable opportunities for accompanying already exist and many others can be created.

Keyboard experience is now included in most school music textbook series as a basic development along with the regular classroom vocal program. Some schools are adding personnel, equipment and facilities for increased interest keyboard training in classes and individuals within the regular school schedule. A renewed interest in arranged instruments and orchestrations provides even more opportunities for pianists. More children are getting started on the piano today than ever before or it isn't because there aren't any prospective pianists. The real problem is how to utilize the opportunities for pianists which already exist.

First of all children must be encouraged to play for other children individually and for the whole class in singing during rhythmic activities, for dancing, and to accompany the playing instruments and bells. This means that the teacher in the school, in addition to all her other duties, must help the budding accompanist. Getting the teacher away from the piano bench permits her to give more direct attention to the boys and girls. This avoids overuse of the piano with singing and decreases the temptation to "hail" with the piano. There are many fine school characters led by director pianists which it is logical to assume would be even better if they received the undivided attention of the director.

Secondly, the selection of music materials most melodic-conscious of the accompanist. There is so much fine music available today that it is possible to select songs which suit the needs of the group rather than trying to adapt the group to the music and there need be no sacrifice of musical quality in the process. In selecting choral music for any group some members will have easy accompaniment, some medium others will have more for "the rehearsal only"! The accompaniment for choral music may be very helpful during certain stages of the learning even though in final singing may be without accompaniment. Since many choral numbers clearly indicate that they can be sung with or without piano accompaniment the piano can be used during rehearsal and when it will help in the learning of the vocal score. This gives a very fruitful learning situation, the potential accompanist being in on this will be gaining valuable accompanying experience while the singers all public performing.

Third, accompanying opportunities should be provided but not children not just a select few so many have edged out in front of others. Two or three students can learn the same selection rather than just one. This generates wholesome interest and competition and presents everyone who can satisfactorily most minimum technical technique requirements an opportunity to accompany. It also furnishes more than one person to accompany every number, which is mighty important in case of emergency.

From first grade through college it is possible to furnish [illegible] children with the only opportunity most of them will ever have [illegible] in accompanying. This is not the ideal which should be their aim but rather how he considered the release from suffering procedure which under necessity has limited both the teacher and the pupils in attaining the maximum capacities. It takes work like time and energy to organize the accompanying opportunity within the school vocal program that is most needed unreasonable that we have not been doing it all the time.

THE END

The Bible Sings

by CORI ULRICH



Lucile Shattuck Ball

A California composer is creating a melodic sounding board for the most magnificent words ever written. In spite of this fact that her goal will not be reached, Grace Shattuck Ball of Anaheim, California is putting the Scriptures to music.

Unlike Bach Handel and many other old masters Mrs. Ball uses the exact text as it comes from the King James version, repeating no phrases, transposing no words, rejecting no exclamations. She will tolerate no interruption of the Biblical "word music" as it flowed from the pens of the men chosen to record each portion of God's Word.

Different techniques are used by the petite gray haired composer to express the "moods" of Moses majestic pronouncements, Job's mournful wails and David's powerful Psalms. For some she borrows the contrapuntal style of Bach.

The sweet compelling Gospel of Jesus Christ is often related against a background of three-quarter time though always with resonance sometimes Jesus words march in four, but time across her manuscript.

Though she received her musical training many years ago in Pennsylvania and Ohio and though she was inspired by an award from a famous musical school in San Francisco's World Fair, Mrs. Ball never had children and saw the music portion of her life subside before she embarked upon her real career. But her role of wife is phenomenal. She has written more in 1943 than to the past ten years.

Mrs. Ball makes no claim to being a visionary—she'd be the last to admit that her little [illegible] setting has a great heart. I dared be she knows she is living complete [illegible] a moment. Her music is music driven her to the piano midnight or before dawn. Until the notes that enhance the passages marked in her worn Bible.

The first three chapters of Genesis have been prepared in organ score with 63 numbers the lamentations of Job are done in 17 movements, six chapters of Isaiah and the Psalms are set to music. Her outstanding work is perhaps Beatitudes. With other portions her completed the work now runs to nearly 100 manuscript. The music centers perhaps here as an organ or they come [illegible] as Hebrew.

She believes it will take at least two more years to get her portion of the Bible to music. She hopes would take a century to do more in the remaining parts.

Mrs. Ball's hopes in the new world will be as much of the to music as possible in the not remaining to her. Her gifts of music scripts testifies that she is again neighbors for that unspeakable gift.

THE END

ETUDE—DECEMBER 1944

NEW RECORDS

(Continued from Page 18)

Not only is the reproduction superior but the recital covers the most ground—from Soler (b. 1778) to Scarlatti (b. 1904) and both solo and ensemble. Guitarists may prefer "An Evening with Andres Segovia," the fourth of Decca's Segovia series (DL 9733). Segovia's program ranges from Frescobaldi to modern writers, but surface noise interferes. Narciso Yepes, noted Spanish guitarist, plays for London (LL 1042) his well-recorded program being limited to Spanish composers.

Tchaikovsky Orchestral Program

For sheer decibel power Vox's new Tchaikovsky disc deserves a prize. Crowded on one 12-inch disc are 62 minutes of *Marche Slav, 1812 Overture, Capriccio Italien* and *Romeo and Juliet Overture Fantasia*. Whether this is a creature run dream or nightmare depends upon how you react to the music. The performing orchestra, the Vienna State Philharmonic is not the Philadelphia, and the conductor Josef Perlea is no match for Ormandy. But here's a lot of exciting Tchaikovsky complete with cannon balls and extra brass. (Vox PL-8700)

Verdi: *La Traviata*

Maria Meneghini Callas and Cetra Records have had so many operatic triumphs that it is no pleasure to report their full-length *Traviata* something less than successful. Miscast as *Violetta* Callas is unable to adapt her powerful voice to the role. Her *Ah fors' e lui* is surely one of the least appealing on records. A comment that can be applied also to Giuseppe Sbarsaro (*Germont*) and *Di Provenza il mar Alfredo* as sung by Francesco Albanese with fair vocal success but little dramatic import. Orchestra and chorus of Radio Italiana, Turin under Fabrizio Santini sound strictly routine. (Cetra C-1246)

Oberkirchen Children's Choir

Here's a record for anyone who has anything to do with children's choirs. The words are German, of course, but Americans cannot fail to be challenged by the singing of the 28 girls and 7 boys who compose this famous choir from the village of Oberkirchen, near Hanover. Exquisite purity of tone is the basic virtue but the choir displays an equal measure of freshness, accuracy, blend and musicianship. Edith Müller is the conductor, her brother Friedrich W. Müller edited arranged and composed Schubert's *Lindenbaum*, Orlando de Lassus' *Matona mia cara* (with German text), and Müller's *Der Frohliche Wanderer* are 7 of the 8 titles. (Angel 60000)

Tristan for Orchestra

To what extent ETUDE readers helped make Andre Kostelanetz' orchestral version of *La Bohème* Columbia's second best-seller in 1943 may only be guessed. The *Carmen* opera fan orchestra sequel was also a sales success. *La Traviata*, the latest Kostelanetz-transcribed opera-for-orchestra, is victim of the constant temptation of "pops treatments"—tearing a passion to tatters. There's a thrill a minute especially from the hi-fi point of view. (Columbia ML 4096)

Liszt: *Two Sonatas and Three Etudes*

The B Minor Sonata, the *Fantasie, Quasi Sonate, "Apres Une Lecture du Dante,"* and the etudes known as *"La Leggerezza," "Eroica"* and *Gnomenreigen* compose a stiff Liszt program, especially if much of the content strikes you as more cabalistheran than music. But Organ Fugue fans knocks out Liszt's theatrics without apology and with technique to spare. The result, helped by full range reproduction, is a valuable addition to the Liszt section of the catalog. (Vox PL-8900)

Schubert: *Symphony No. 9 in C Major*

There's significance to the fact that Fascinator gets superior listing to Schubert on the cover of RCA Victor's elaborate album for this hi-fi single-disc set. No one else ever interprets the great C Major Symphony as Toscanini does. Very likely no one else could and possibly no one else wants it. The texture is an beam that trumpets sometimes sound like pistol shots, and the pace is as fast in the *Andante* and *Scherzo* than a bearing might put Bruno Walter or had for months. It is coincidental all right, but Toscanini to Toscanini Bad in a Schubert? The recording orchestra is the disciplined NBC Symphony. (RCA Victor 4 M 1035)

Mendelssohn: *Capriccio Brillant in B Minor, Op. 22*
Rondo Brillant in E Flat Major, Op. 29
Liszt: *Totentanz*

One excellence of this London disc is the perfectly balanced hi-fi of the reproduction. Another is the masterful manner in which pianist Peter Katin plays Mendelssohn. Still another is the warm support of the London Philharmonic Orchestra under Jean Martinon. Liszt's *Totentanz*, somewhat sensational, is less interesting. (London 1007)

R. Strauss: *Also Sprach Zarathustra*
Dance of the Seven Veils

RCA Victor has welcomed the Chicago Symphony back in the fold by issuing an exciting disc subtitled "Richard Strauss in High Fidelity." Since the orchestra's new conductor Fritz Reiner is a Strauss specialist and since the Strauss score offers everything the hi-fi movement stands for don't be surprised if you are knocked off your feet when you hear this record "at half room volume" as the jacket notes urge. The show starts with a 32-foot organ note and before it ends you hear everything an experimental radio that a huge orchestra is capable of creating. (RCA Victor LM 1036)

Elisabeth Schwarzkopf Song Recital

The Schwarzkopf soprano, as record collectors know ranges readily from Lehar to Mozart. The latest recording to feature the versatile Viennese singer is a Mozart recital with orchestra Gerald Moore at the piano. In general the program is more successful than the earlier Schubert record-recital. Her Mozart *Der Zauberer* Schumann *Du Nussbaum* Brahms *Du mutzen in Isle*, Schumann *Lieferzeit* and Mozart *Abendempfindung* are beautifully sung and in excellent style. Such a *Bist du bei mir* is the weakest of the four, the restraint tending to be mechanical. Technically the disc is superb. (Angel 35023)

Organ Literature—Bach to Langlais

The two discs sponsored by Aeolian Skinner Organ Company are all that a teacher needs to introduce a music appreciation class to the glory of the king of instruments—"The American Classic Organ." Volume one is a lecture by organ-designer G. Donald Harrison illustrated by various instruments. The second disc, recently released, has no lecture material but is a recital on three notable Aeolian-Skinner organs demonstrating registrations suitable for music from Bach to Langlais. The Boston Symphony Hall organ, the organ in the Cathedral Church of Saint Paul Boston and the organ in the First Presbyterian Church, Kilgore Texas are used. Despite problems resulting from an extremely wide dynamic range these discs boast some of the finest organ tone ever recorded. The reeds are magnificent beyond description.

Paganini and Sarasate Violin Recitals

Violinist Ruggero Ricci's concert lee may well go up as a result of two programs recorded lately in London. One 12-inch disc (1005) holds a recital of Paganini music for violin and piano another (962) a concert of Sarasate violin compositions. Most of the selections typical of their composers are noted essentially by technical problems. Ricci's accomplishment is outstanding not only because he handles technical difficulties as if they do not exist but because his playing remains musical throughout. The Paganini recital is varied, beginning with *Le streghe (Witches' Dance)* the Sarasate program is composed mostly of the eight *Danzas Espanolas*. Louis Persinger is the able pianist.

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A CHALLENGE TO AMEEICA

(Continued from Page 10)

from veeeraiing art we are shy of it—at best we regard it, from a distance as something fine and "cultured" but in no sense as close to us as a new dance hit is proud we measure artists by their glamour rather than by their worth; we speak of their career (business) rather than their profession (dedication). We have lost the habit of looking to our creative artists for leadership in thought. As to their works, we prefer great themes jazzed up as hit tunes.

Certainly education can help—but the thing I'm talking about roots less in matters learned than in matters sought and lived with. The child whose natural wealth of curiosity and imagination is guided at home to love Mozart has an advantage worth more than years of college or expensive courses in music appreciation. He will get fine values in normal everyday living.

Now everyday living among young people seems to center in just two things: 1) complete conformity to the mores of their group in order to win 2) acceptance by that group. The child who loves Mozart is often afraid of being different and therefore unacceptable. And this, precisely, is the advantage I have in mind! By choosing better values, he becomes a richer person, able to think and decide for himself.

This, above all, is what we need. I wonder if we mightn't do well on a good, healthy intellectual revolution! Why can't we substitute mind, spirit, and individual thinking for group conformity? With Sun and Duang Lerner, let us make the American way of life reach out to the spiritual values of everyday living. And the young people in whom the blood runs more hotly should spearhead the revolt. I think of a day when college will boom less as a place to have fun and a smattering of accepted facts, than as a preparation for independent thinking, so that Mozart in Sostayana will be openly given the enthusiasm they deserve. I look forward to the time when great thoughts will rank as a part, and a necessary part of life when nearly art will lose its "longhair" stigma, and become part of us.

Then we shall have a resurgence of taste and of values. By exerting a rebellious will for better things, we may even progress to a National Theatre. And when all of this even about, "security" will apply to the spirits as well as to our pocketbooks—and we may even include our artists among the official representatives of American life.

THE END

MINIMUM INSTEUMENTAL PEEFOEMANCE EEQUIEEMENTS FOE MUSIC EDUCATION MAJORS

(Continued from Page 12)

with at least half a dozen contemporary methods for class instruction with adequate criteria for their evaluation.

g. Ability to bow legato and staccato legato slurs and slurred staccato within eighth note patterns at a moderate tempo.

h Knowledge of a dozen solos for the various stringed instruments for each grade I through IV suitable for student use.

We cannot say whether this can be taught in a semester of a year in private or class instruction but our concern is not one of credits or time but rather of basic minimum skills.

The Wood-wind Instruments

The clarinet is the basic wood wind instrument since a knowledge of its fingering acquaints the student with the basic fingering for all other wood winds. The chalumeau register fingering provides the basic fingering for the bassoon the clarion register fingering provides the basic fingering for all treble clef wood winds.

The basic skills to be developed are

a. Fingering of the chromatic scale from the lowest note E through three octaves in a rhythm of eight notes at a moderate tempo.

b Articulation studies through sixteenth note patterns at a moderate tempo, both in legato and staccato.

c Tone quality which is reasonably idiomatic of the instrument.

d Embouchure development which is characteristic of the instrument.

e. Dynamic control which exhibits proper breath control.

f Performance at Grade II level showing good tone, phrasing and control of dynamics.

g. Knowledge of half a dozen different methods now used in schools.

h. Knowledge of a dozen solos grades I through 4 suitable for students.

i. Knowledge of ensemble literature for clarinet ensembles suitable for school use.

Other Wood Winds, Saxophone, Flute, Oboe, etc.

a. Fingering for saxophone full register from low B-flat to F above staff.

b. Fingering for Oboe from low B-flat to E above staff

c Fingering for Bassoon from low B-flat to F above staff

d. Fingering for Flute from low C to C above staff.

e Proper embouchure to be developed for edgetone and double reed instruments.

f. Performing ability sufficient to play grade I solo on each of these instruments with reasonably good tone characteristic of the instrument, indicating control of embouchure, breath control, articulation and fingering.

g. Knowledge of at least half a dozen ensemble methods available either through custom approach or unassisted approach.

h. Knowledge of a dozen ensemble available for wood-wind groups grades I through IV

These instruments can be taught in mixed ensemble classes following basic clarinet instruction.

Brass Instruments

The tenor cornet trumpet is generally taught as the basic brass instrument come to fingering in general has all treble lines with the exception of the French Horn. It is to be hoped that American schools would adopt the English system of teaching all brasses to the treble clef which would simplify the teaching of brass instruments tremendously. Skills and Information to be developed are

a. Chromatic fingering knowledge for entire range from low F sharp to high C, both through the overtone series to become acquainted with duplicate fingering and through the chromatic scale.

b. Embouchure facility to cover lowest note F-sharp through G above the staff.

c. Performing ability to play Grade II solo.

d. Articulations with single tonguing through sixteenth notes at a moderate tempo, and ability to demonstrate both legato, light staccato and marked staccato attacks.

e. Dynamic control indicative of good breath and embouchure control.

f. Embouchure control to play commonly used bugle calls such as taps, mess call, first call at assembly, To the Colors, etc.

g. Knowledge of techniques required in double and triple tongue on brass instruments.

h. Knowledge of half a dozen contemporary trumpet methods for class use and criteria for their evaluation.

i. Knowledge of ensemble literature for trumpet duets, trios, quartets.

j Knowledge of a dozen trumpet solos grades I-IV suitable for school use

Percussion Instruments

Basic Skills and Information

a. Ability to perform the rudiments of snare drumming long roll strokes rolls, flams, paradiddles ruffs, etc

b Ability to tune both hand and pedal tympani.

c Ability to handle bass drum and traps.

d Knowledge of both solo and ensemble drum materials.

e Acquaintance with at least half a dozen drums methods

f. Ability to replace drum heads and snares.

g. Ability to handle the Latin American percussion instruments including claves, bongos, maracas, guiros, castenets.

h Ability to play the bell lyra through eighth note rhythms

The manner of setting up such a program in the concern of the administration of the school. At Syracuse University we allow both three and credit for such a program with 3 credits for piano 4 for voice, 2 for violin and 1 each for clarinet, cornet, 1 for wood-wind class, brass class, string class and percussion class. Techniques of teaching, examination of materials criteria for evaluations, are covered as an Instrumental Methods course for 2 hours credit and a laboratory orchestra band class meeting 1 hour per week is required of juniors and seniors providing opportunity of keeping skills alive by performing on secondary instruments. This class also serves as a laboratory for senior student teachers who conduct the class reading through Grade I and II of orchestra and band material.

Some mention should be made of preparing the music educator to teach the so-called recreational instruments such as the guitar ukulele banjo, piano accordion harmonica, song flute, flutophone or lunette, autoharp, and the Latin American percussion instruments. These cannot be ignored in the preparation of the music educator since all of the recent text books in music education provide opportunity for their use in the class room. Children will want to play these instruments, and some opportunity for informal learning of these instruments should be made either in the instrumental classes or in the elementary and secondary music education methods courses. We present them to our students at Syracuse in the methods courses

THE END

* * *

** The esthetic principles of one art are the same as another's, only the materials differ*

—Robert Schumann

Slow Down

by ELLIOT HEMPSTEAD

THE EXPERIENCE of a typing champion who hit 163 words per minute after slow practice will be good news to many piano teachers who frequently meet with dead or indifferent ears when they repeatedly urge the same thing. There is something in human nature and in the learning process that tends to rue counter to slow practice. Infante throw their weight forward and struggle to keep their feet under them before mastering the art of walking. Sometimes hurry is resorted to as a sort of consolation race to make up for the many errors that come up in life as confining, knock-down and drag-out affairs.

Albert Tangora, known for his speed demonstrations when at Drake Business School in Paterson, N. J., and afterwards a world speed champion, attained his place by a slow-down relaxing technique, as related in a book by Joseph V. Kennedy, "Relax and Live" published by Prentice-Hall, Inc., New York. Tangora typed at a top speed of 163 words per minute but an hour when at his peak. Every time he reached a plateau where he seemed unable to ascend he would work at half speed for two weeks. At the end of this period he let himself on again, and always found that his speed had increased.

Instead of trying to force speed, Tangora did just the opposite. He forced himself to practice typing slowly. Effort and strain inhibit learning. There is no task that the ambitious cannot be applied to. Kennedy says. Tangora had such success with this method that he applied it to other tasks. After two weeks of shaking slowly he found that the time was cut nearly in half. When tempted to hurry under pressure this is a good method. It perfects the link between mental imagery and muscular action. Relaxation aids learning.

What would be simpler than to take the metronome, measure the approximate breaking point in the playing of a difficult passage and set the machine at the number of notes at one-half of that? This approach to difficulties goes further than speed itself. Just as important as a slow tempo practice for speed is the close-up attention to detail, which breaks the work up into small parts, and permits dealing with the difficulties one by one.

Many artists do slow passage playing just before a performance. It is a good test to see frequently to ascertain mastery of work thought to be mastered. It is a safe rule not to leave a composition for any length of time without applying it.

THE END



"Well, so long, gang. See you later in the men's choir."

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THE GRAND YOUNG MAN OF ENGLISH MUSIC—R. Vaughan Williams *by S. Gordon Joseph*

Dr. R. Vaughan Williams, who celebrated his 82nd birthday on October 12, has been in America since September as a lecturer at Cornell University and throughout the United States. Mr. Joseph presents many informative facts about him.

MUSIC FESTIVALS WITH SPECIAL STRESS ON STRINGS *by Ralph E. Rush*

An excellent article which tells of the important part played by the string sections in a number of school music festivals during the past year, in which thousands of string players took part.

THE STUDY OF THE CLARINET *by William D. Revelli*

Part One of a most comprehensive article by Mr. Revelli on the clarinet. It is very practical, telling just what constitutes good tone and explaining many important details having to do with the study of the clarinet.

PROGRAM BUILDING, PART TWO, "REPERTOIRE" *by George Howerton*

Continuing his discussion of this important subject Mr. Howerton gives specific examples of various ways of building interesting choral programs. He suggests historical groupings which always lend dramatic value to a program.

WE LIKE PIANO PARTIES *by Martha Neumark*

The author of this article is a member of the faculty of Teachers College, Columbia University. She believes in making pupils' recitals just as enjoyable for the pupils themselves as possible.

MAGNETIC TAPE RECORDING: A NEW DIMENSION IN MUSIC *by Cedric Larson*

Tape recording has developed as a most valuable accessory in the equipment of the modern music studio and classroom. Various uses for this medium are discussed in a most helpful and stimulating article.

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The popular concert and operatic baritone, one of the foremost among present day vocal artists, has definite ideas concerning the various elements necessary to the proper development of the singer.

SPECIAL DEPARTMENTS

In every issue there will be a special department for school choral music, edited by George Howerton, Dean of the School of Music of Northwestern University; a School Orchestra department, edited by Ralph E. Rush, Chairman of the music department of University of Southern California; and a School Band department, edited by William D. Revelli, director of bands, University of Michigan.

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Building Programs—and Singing Them, by William Warfield. . . . Developing Musical Understanding in Teacher Training, by Leo J. Dvorak. . . . How Good Is Your Musical Memory?, by Dr. W. Schweisheimer. . . . Music in Germany Since the War, by S. Gordon Joseph. . . . Interpretation of the Religious Folk Song of the American Negro, by William L. Dawson. . . . Caring for the Voice, by Cesare Siepi

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